Ann Arbor Observer

ANN ARBOR, MICHIGAN Vol. III, No. 5 JANUARY, 1979

KRISTIN HURLIN

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Ann Arbor Observer

January, 1979

Cover
In winter the Farmers Market is pared down to the basics: apples, potatoes, cabbages, eggs – and a stove to keep warm with. Drawing by Kristin Hurlin.

4 **Around Town**
The ornate old Michigan Theater's days as a movie house are numbered; citizens are trying to keep the theater for local groups . . . Who's going to run the city's bus system? . . . Why the U-M endowment fund dwindled by $2 million . . . and more.

7 **Inside City Hall**
The mayor's best laid plans for a carport fall apart . . . Ann Arbor command police officers demand an expensive new retirement benefit . . . Disorganized Republicans decide to caucus again . . . A woman and an idea put council in a difficult position . . . A tax break for a hamburger chain raises some eyebrows.

10 **Changes**
Barton Dam Powerhouse is being transformed into a historical museum . . . The Earle jazz club reorganizes . . . effects of the new drinking age on two student bars . . . craftspeople unite to get cheap work space . . . and more.

Don Hunt 15 **The Editors of The News – Part One**
Interviews with the people who decide what goes into The Ann Arbor News.

Mary Hunt 21 **Dr. Joel Saper Takes Headaches Seriously**
Good news for chronic headache sufferers: a new specializing in treating this common affliction.

Annette Churchill 22 **Ann Arbor Tattoo**
A look inside Ann Arbor's one and only tattoo parlour.

Anne Barnes 24 **A Letter to Don Canham**
Friendly advice to Michigan's wizard of athletic finance.

25 **Leisure**
At the Ark folk music and tight finances flourish . . . Jim Loudon tells how to see the next total solar eclipse . . . where to take winter nature walks . . . Test of the Town . . . cross-country skiing . . . and more.

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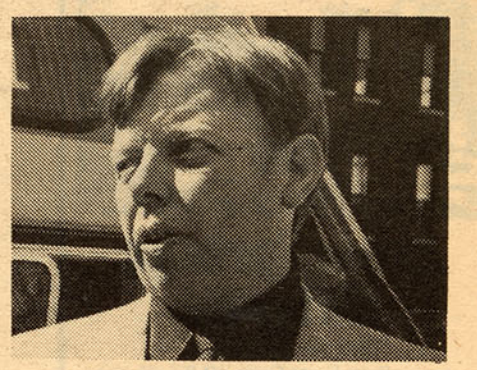
Around Town

AATA Board rethinks the city's bus system.



The Ann Arbor Transportation Authority: entering the post-Guenther era.

THE AATA BOARD—the citizen group named by city council to govern the city's bus system—is faced with the most challenging set of decisions in its six-year history. In effect, the board is going back to the drawing board and reconsidering just what kind of bus system Ann Arbor ought to have and who ought to run it.

We are entering the post-Guenther era of Ann Arbor public transportation, but it's not at all clear just what this coming period will bring. When Karl Guenther was director of AATA, it was crystal-clear where the AATA was going. Guenther's primary goal was to implement a Dial-a-Ride system which Ann Arbor voters elected in 1976 to pay for with an extra 2.5 mils in property taxes.

Opinions differ as to how successful the door-to-door bus service has been in Ann Arbor, but eventually only Guenther and a few others kept contending that Dial-a-Ride was not becoming prohibitively expensive. As the composition of the AATA board became more fiscally conservative in recent years, friction with Guenther over growing AATA deficits and over Guenther's apparent unwillingness to consider a more economical design for the bus system finally resulted in his forced resignation this summer.

Now the board must not only choose another director, it must wrestle with a serious financial deficit (around $400,000). More importantly it must decide how much of Ann Arbor's bus service should be Dial-a-Ride versus traditional fixed-lines in the coming years. To help it analyze its options, the board has hired a public transportation consultant for $15,000. One idea favorably regarded by some board members is to keep Dial-a-Ride for off-peak times and increase the Dial-a-Ride fare from $.35 to $1.00, at the same time relying on an improved, more economical fixed-line system to handle the bulk of the rides. The final decision on service mix should be made by the end of January and implementation should occur this summer.

As for who will manage the $5 million system, the choices before the board range from keeping virtually the same staff to hiring a professional transit management firm which would—at a fee of about $50,000 a head—supply the top managers (probably three) for AATA. The firm making this offer is ATE Management Services of Cincinnati, Ohio, which is now running the bus systems of some 35 American cities. In addition to providing key personnel for bus systems, the firm also provides extra technical support for its client bus sytems from its central headquarters. "It may be the wave of the future for smaller bus systems like Ann Arbor's," one board member told us. But there is a serious concern that such an outside management team might not be as responsive to the board as would individuals they personally hired. The board has just fired one director they found insufficiently responsive to their concerns and it is wary of another such relationship developing between it and AATA management. The board's next step will be to check with some of the cities ATE now services (including Baltimore and Minneapolis) and find out how local officials like the set-up.

Another option for the board is to contract with a firm which for a fee will seek out five or ten good candidates from around the country for the board to consider as AATA director. Among those sure to be considered in the final pool of candidates: Robert Works, now acting AATA director since Guenther's departure. The board seems pleased with Works and the job his staff has been doing. "It's not that we're unsatisfied with Bob," said one board member. "We just want to take a close look at all our options." Most board members agree it's a process that is long overdue. ●

Ann Arbor Observer (USPS 454-470)

Published monthly by the Ann Arbor Observer Company, 608 Wolverine Building, Ann Arbor, Michigan 48104. Telephone: (313) 769-3175. Controlled circulation postage paid at Ann Arbor, Michigan 48106.

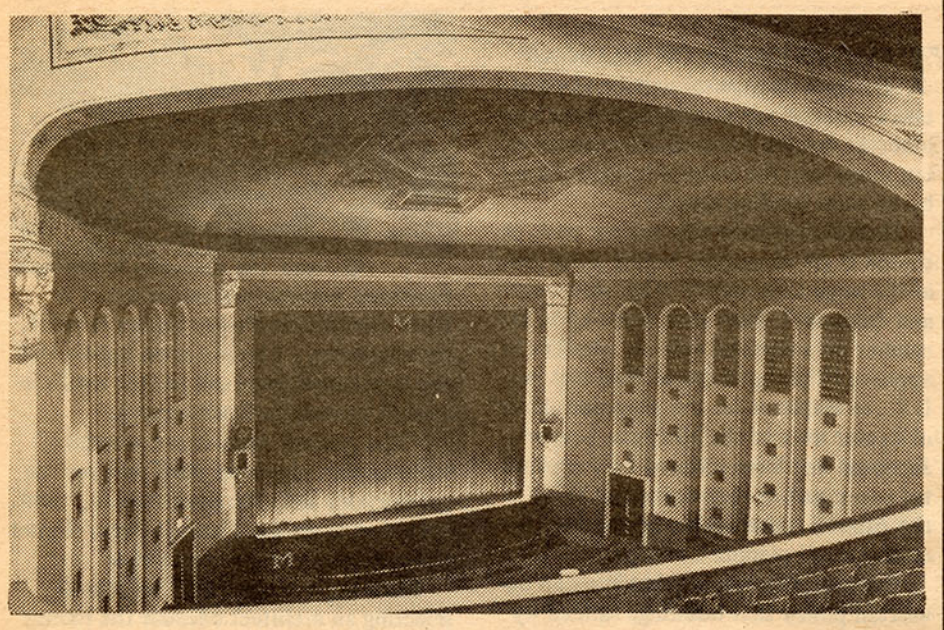
Publisher: Mary Hunt
Editor: Don Hunt
Contributing Editors: Annette Churchill, Tom Wieder
Ad Design Director: Marla Camp
Photographer: Peter Yates
Typesetter: Jackie Rogoff
Circulation Manager: Richard Rice
Sales Manager: Vi Heise
Advertising Representatives: Kate Jones, Melanie McCrea

Distribution: 33,000 copies are printed and distributed free of charge—17,000 copies door-to-door to single-family homes in Ann Arbor and 16,000 copies by stand.

Subscriptions: $4.00 a year by mail anywhere in the U.S. or Canada.

Postmaster: Send address changes to Ann Arbor Observer, 608 Wolverine Building, Ann Arbor, Michigan 48104.

The Michigan Theater is on the block.



Peter Yates

One plan currently under consideration for the Michigan Theater would turn the 450-seat balcony into a mini-theater and transform the main auditorium into three floors of retail space.

FOR MONTHS rumors have been flying around town about the Michigan Theater, Ann Arbor's 1800-seat legacy from the Golden Age of Movies. In December the rumors finally took shape. Butterfield Theaters, which had leased the theater from the Poulos family ever since it was built in 1928, failed to offer family representative George Floridis what he considered an adequate sum to lease the theater (around $65,000 for the coming year). High theater overhead plus extremely competitive bidding practices for films are putting the squeeze on large older theaters across the country and favoring small multiple-screen movie houses without many amenities, like The Movies at Briarwood.

Butterfield will stay at the Michigan through March, and it has expressed interest in leasing the 450-seat balcony area and turning it into a smaller theater. The State Theater, owned by Butterfield, will be remodeled into four small theaters.

The Michigan's owners and their agent, John Swisher III, are actively exploring two main options for the theater:

- leasing it to a single major tenant and installing three levels of retail space in the theater. One prospective tenant has already expressed interest.
- subdividing the theater into a retail shopping mall and leasing space to several tenants.

Either option would be carried out in a way to "keep the integrity of the lobby and ceiling intact," according to Swisher. The Michigan's ceiling, lobby and stage are decorated with lavish plaster ornament.

On the very day the Michigan owners' classified "feeler" ad appeared, City Council voted against the Ann Arbor Civic theater's request to become the sole user of the old firehouse. Civic Theater's plight gave impetus to the formation of an ad hoc group of theater buffs, historic preservationists, and interested civic leaders to explore the possibilities of continuing to use the theater as a theater for local theatrical and musical groups.

The newly-created Friends of the Michigan Theater, headed by E.M.U. communications professor and Michigan Theater organist Henry Aldridge, reasons thus: at a time when local performing groups are experiencing more and more difficulties in booking University-owned theater and auditorium space, it would be foolish to pass up this opportunity to acquire use of a fully-equipped legitimate theater of ample size for civic use.

Planned as a vaudeville house, the Michigan contains an orchestra pit, dressing rooms, fly and wing space, prop rooms—everything a theatrical group would require except an area for building scenery. Though the lights and curtains need to be replaced and some other renovations should be made, the cost of refurbishing the Michigan is a small fraction of any comparable new construction. Other cities are adapting historic movie houses from the 1920's and 30's to civic purposes under circumstances far more difficult than the Michigan's. The Michigan, after all, is in the heart of a vital pedestrian area close to parking, restaurants, and other cultural facilities.

On the face of it, the Friends of the Michigan Theater's position seems sensible enough. Civic Theater director Mark Bowles inspected the Michigan and found its facilities impressive, despite reports that it was outmoded. Provided that one solidly-funded individual would assume financial responsibility, the Michigan's owners are willing to consider offers to lease the theater as a theater (for about $85,000 a year after renovation work) or possibly to purchase the theater part of the Michigan Theater Building.

But organizing the many local performing groups into a united and active organization able to assume leadership would be an extremely challenging task, because privately they often view each other as rivals for limited funding and support. Clan Crawford, Jr., theater fan and Historic District Commissioner, believes that it's more realistic to establish a city agency of some sort to run the theater and book it with local groups and outside acts and shows.

Options for civic use of the Michigan are just beginning to be explored, but time is already running out. The Michigan's owners need to maintain their income, which stops at the end of March. They want to line up something definite. ●

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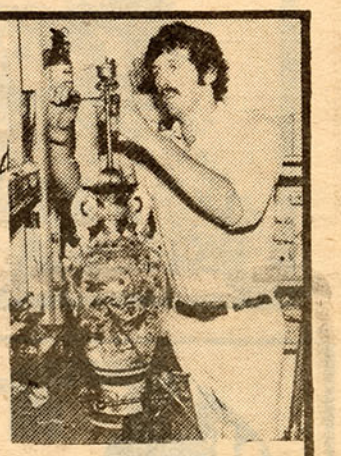

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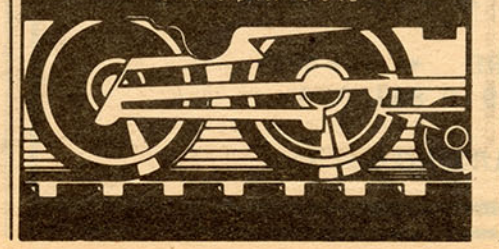

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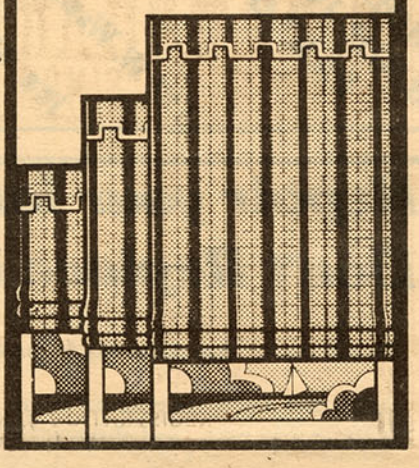

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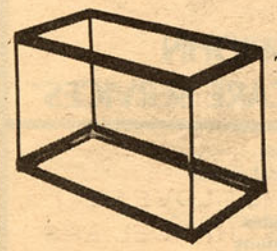

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Provincialism or excellence in campus architecture?

THE UNIVERSITY OF MICHIGAN is a state institution striving to maintain a national reputation, and there's an inherent tension between its cosmopolitan image and the politics brought about by its state funding sources.

Should the University get the best, or should it get something pretty good and at the same time satisfy other state needs and demands? That issue came up in December on a regental vote on whether to approve Hugh Jacobsen of Washington, D.C., as architect for the proposed Alumni Center next to the Michigan League. Jacobsen had been selected by a committee composed of representatives from the Alumni Association and the U-M architect's and planner's offices.

For over fifty years it has been an unwritten policy that buildings funded by the state legislature be designed by architects practicing in Michigan. By doing business with in-state firms, the state's economy is strengthened, and the development of regional architectural offices is aided. Only when funding has been through private gifts, or when technical problems require extremely specialized expertise (as in several hospital buildings) have non-Michigan architects designed recent University buildings.

Not all states follow this policy. Some don't have enough local architects; others don't care who they do business with. When the University of Massachusetts at Amherst expanded its campus, it sought outstanding American architects to design its buildings. The State Universities of New York frequently use out-of-state firms, including Ann Arbor landscape architects and planners Johnson, Johnson and Roy.

The U-M Alumni Center will be built with $1,500,000 raised from alums' donations, not state funds. The site, donated by the regents, is just north of the Michigan League where a circular drive now leads off Washington Street.

It is a challenging and sensitive site, in the view of members of the architect selection committee. In the words of Alumni Association Director Robert Forman, it is "adjacent to some heroic and monumental buildings, all strikingly different." The League next door is an eclectic Collegiate Gothic structure. The

© 1977 The University of Michigan

Rackham Building across the street is 1930's neoclassic; Power Center is boldly contemporary. The site is on Ingalls Mall, and long-range plans call for the mall's increased pedestrian development.

"The Alumni Association wanted a building that identifies itself and yet fits comfortably into the environment," said landscape architect Clarency Roy, alumni representative on the committee.

Believing it could have free rein in selecting an architect because the money for the proposed building was donated, not given by the state, the committee settled on Jacobsen, who has won a national reputation for designing successful contemporary buildings in difficult built-up historic environments like Washington's Georgetown section. "Jacobsen showed us in our interview that he had a special awareness of the site and the project," Forman said. "Sure, many architects can design a nice building. But this is a modest undertaking, of limited scope and budget, and therefore somewhat more demanding architecturally. We thought Jacobsen showed the most sensitivity and experience."

The committee was surprised when three regents (Democrats Paul Brown, Gerald Dunn and James Waters) voted against Jacobsen because he wasn't from Michigan. The 3-3 tie vote held up the project. Brown maintained that designing to suit the site is what any good architect does; surely a Michigan firm could handle the site adequately.

University Planner Fred Mayer maintains, "When you're going after top-caliber architects, you can't restrict yourself to in-state architects. You have to match the individual architect's area of strength to the particular job." Mayer was on the Alumni Center architect selection committee, and he hopes that Jacobsen will be approved at January's Regents' meeting when Regent Robert Nederlander returns to break the tie vote. ●

Tough sledding for U-M stocks

THE U-M'S $42 million endowment fund has been through some rough times recently. The fund, made up of gifts to the University, is invested in stocks and bonds, and the yields from these investments go to fund such things as special research projects, student scholarships, and professorial chairs.

But rather than yield money in the past fiscal year, the giant fund netted a 1.79% loss, according to Norm Herbert, who is in charge of such investments for the University. This loss compares with an average gain of 2.4% posted by American colleges and universities over the same period.

In all, the U-M endowment fund has shrunk by about $2 million in the past couple of years. And over the past decade, the fund has earned only a 4.27% annual return, well below the rate of inflation for the same period.

The culprit is stocks, which make up 60% of the U-M investments. When the stock market is strong, the endowment fund has prospered, Herbert notes. In fiscal year 1970-71, the fund netted a whopping gain of 26.5%. In 1975, a 15.9% gain was realized, and in 1976 11.6% was earned by the fund. But recently the stock market has seen more bad times than good, and Herbert admitted, "We would have been better off over the last ten years had we invested totally in bonds."

Since 1952 the U-M has used the National Bank of Detroit to recommend where to invest the University's millions. Herbert thinks that notwithstanding the poor recent performance of U-M investments, stocks will prove a good investment choice in the future. "Analysts say the 1980's look strong for stocks," Herbert told us. University officials, facing increasingly tight budgets, undoubtedly hope he's right. ●

Inside City Hall

By Don Hunt

Belcher's bad month: plans for new carport go poof.

DECEMBER WAS NOT A GOOD month for Mayor Lou Belcher. Desirous of showing Ann Arborites that he is a "can-do" activist mayor, Belcher appears more than anything to want to get things done. He has energetically pursued myriad plans and projects, among them to repair the streets, build more housing, attract more business to the city, and build downtown parking structures.

One of the centerpeices of the Belcher administration's accomplishments was to be at least one—perhaps two—downtown parking structures. Downtown businesses have been clamoring for more parking for years. Even though most parking studies indicate the need is there for more parking, several factors have kept council from authorizing the construction of another carport:

- parking structures cost millions of dollars, and parking fees alone can't pay for a new structure.
- some who want to limit the impact of cars downtown fear another parking structure will just attract more and more cars to an area they feel is already too congested.
- no single site for a carport has ever been agreed on unanimously. Some want the structure built near State, some opt for the Public Library parking lot, and some favor a site near Main Street.

These factors have combined to prevent council approval of a new carport when neither Republicans nor Democrats had a majority on council. But when Republican Belcher won the mayor's race last April and the city elected a Republican majority on council, the impasse appeared broken, for a downtown parking structure was a priority item of Belcher's campaign platform.

True to his promise, one of the first things Belcher did when he assumed office was to set the wheels moving to build a new structure. After several months of renewed wrangling over where the site would be, a location was finally decided: East Washington between State and Division, behind the Ann Arbor Bank branch on Liberty.

With Belcher's vote and the vote of his six Republican council members, the carport's construction appeared a *fait accompli.* But the plan faced an unexpected twist when it turned out that Ann Arbor Bank, which the city thought only wanted to *lease* its parking lot and air rights, wanted to *sell* some of the needed land to the city. With only seven Republican votes assured for the project, this was one less than the eight votes it takes for council to approve city acquisition of land. And coincidentally two of those Republicans work for Ann Arbor Bank, preventing them from voting on the land purchase for reasons of conflict of interest. So suddenly the mayor needed *three* Democratic votes to make the project work.

Early on, the four council Democrats indicated they would vote for the Washington Carport if it were "multiple use"—preferably a parking structure with apartments on top. Convinced that he could get the Democratic votes by pursuing the construction of a multiple-use structure, Belcher went on and in October, with the seven Republicans voting 'yes' and the four Democrats voting 'no,' set in motion the planning and paperwork needed to sell bonds to pay for the proposed structure. Selling bonds is a complex procedure, and along with preliminary engineering studies, it cost the city over $28,000 to gear up for the project.

But when it came down to the final vote this December authorizing purchase of the Ann Arbor Bank land (a necessary act if the carport were to be built) there was still no clear-cut assurance that a developer would build housing on top of the carport. Therefore not one of the Democrats voted for buying the land. In effect, the Washington Carport project was killed.

"It was my most bitter disappointment since I've been mayor," Belcher told us after the vote. And he left little doubt who he thought the culprits were who caused the humiliating defeat of his key project. "If you want my honest opinion," he told us, "the Washington Street carport was defeated simply because the Dems didn't want me to be able to say that I completed a parking structure downtown. I think they were trying to embarrass me and my administration by having this project go down that far and then be killed."

According to Belcher, the Democrats on council said all along they would vote for the carport if combined with apartments. "The Democrats were always on the come," he said. "If you do this, if you do that, we'll vote for it. But when it came right down to the bottom line, they weren't going to vote for it."

And in fact, the council Democrats could hardly help but feel gleeful over Belcher's *contretemps,* especially with Belcher seeking reelection in April. So there may well be something to Belcher's charge that the Democrats were "playing politics" in voting down the carport.

But the Democrats maintain they have been completely consistent in their votes and promises. None of them voted for the original authorization to sell bonds for the structure in October, and none promised to vote for purchasing the needed land for the carport unless a combined housing component were assured. By the time of the critical vote, no developer had shown anything more than interest in researching the feasibility of building such housing.

At this point, Mayor Belcher has no intention of tangling again with the Democrats. He wants the next site chosen for a downtown carport on land already owned by the city so that Democratic votes won't be needed to approve its construction. "The only way I can be sure that politics can't be played with it is not to have to depend on the Democrats," he said. On the other hand, the Democrats feel that the mayor's motivations for building a new carport are at least as political as their reasons for blocking the project. ●

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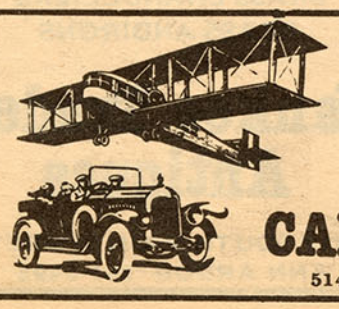

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Tax-free bonds for . . . a Big Boy restaurant?

THE CITY'S NEWLY-FORMED Economic Development Corporation has gotten off to a controversial start. The EDC has the power to lure businesses deemed strategically important to the economic health of the city by enabling such businesses to build with tax-free bonds. The first such tax-free bond authorized by Ann Arbor's EDC: to Elias Brothers restaurant corporation so that it can build a Big Boy restaurant on Plymouth Road just west of U.S. 23. At a time when local employers are already finding it difficult to hire the kind of low-paid, unskilled help Big Boy restaurants require, it's not easy to figure just what benefit this new Ann Arbor development is going to provide. At this point, the EDC has quickly gained for itself the reputation of being for growth for growth's sake. ●

Council Republicans in disarray.

A SEASONED OBSERVER of Monday night City Council proceedings couldn't help but notice the change in conduct of Republican councilmembers in recent weeks. The once smoothly-coordinated, efficient GOP members are now at times in disarray on the council floor, disagreeing openly with one another, and brainstorming away like never before. The Republicans have traditionally operated with considerable teamwork Monday evenings, having ironed out most of their differences the night before at the party caucus. But since a Democrat-instigated court ruling barring closed caucuses, Mayor Belcher decided it was simpler to cancel the Sunday evening caucuses than open them to the public.

Councilman Dave Fischer: Unleashed?

But as the mayor himself now admits, the disorder on the council floor among his fellow Republicans is "evident." As party discipline has diminished, the Republican Fourth Ward councilman, Dave Fischer, has in particular been "unleashed," as one person described the performance of the brawny ex-U-M fullback. Fischer seems to speak up whenever an idea pops into his head (which is often), whether relevant or not to the ongoing discussion. Not a little council time has been wasted as Fischer proposes an amendment to a motion on the floor and begins digressing before he has even completed the wording to the amendment he has proposed.

Mayor Belcher now has a remedy for the situation: a renewal of the Sunday night Republican caucus, this time open to the public, as the law now requires. The first meeting is tentatively scheduled for the 17th of January. The mayor said he plans to call party caucuses at least once a month from now on. ●

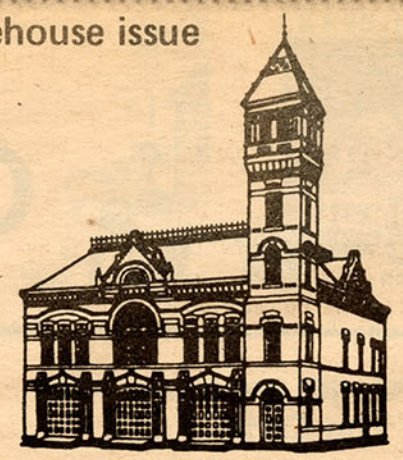
The Teamsters and the city reach an impasse.

CITY OFFICIALS are holding their breaths awaiting the January judgment of a labor arbitrator following a dispute with the Teamsters Union, which—believe it or not—represents the city police sergeants, lieutenants, captains, and majors.

After months of contract negotiations, the city and the union are agreed on a wage hike (8%), but a potentially more costly benefit demanded by the union is being adamantly opposed by the city. The union wants its officers to be able to retire after 25 years of service. This would mean officers could retire and begin receiving their already substantial retirement benefits as early as age 43, whereas the current contract stipulates an officer must be 55 before retirement. The hefty fringe benefits now received by city firemen and policemen are already seen by many as far out of line with other city employees and a significant contributor to the city's increasingly tight budget. To extend retirement benefits over more than an additional decade is fiscally irresponsible, we were told by one city financial official.

But that's not the way a state-appointed labor arbitrator may see the situation this month. There is widespread sentiment—in Ann Arbor and elsewhere—that when labor negotiations between a union and a city reach an impasse, the labor arbitrator tends to side with the union position. So the city may be forced—as Detroit has recently threatened to do—to appeal an unfavorable arbitration decision in the courts. City Administrator Sy Murray said of the union's demands, "We can't afford it." ●

Kids versus culture: the firehouse issue is a politician's nightmare.



A RATHER SURPRISING controversy broke out recently over the use of the old firehouse at Huron and Fifth Avenue. Because the building has become a city landmark, city council is committed to preserving it and must decide how it is to be used.

Several private firms—including a law firm and stock brokerage house—have expressed an interest in renovating and moving into the visually prominent building. But council decided that the public ought to have fuller access to the building than private firms would permit. This seemed to limit the field to just one candidate: the city's decades-old Civic Theater organization, which has become increasingly cramped in its facilities on Mulholland Street. There was every reason to expect this group would be picked by council, and the firehouse would be turned into theatrical workshops and a small theater.

Mayor Lou Belcher was especially keen on the idea because as part of the agreement the newly-built auditorium would also be available as a town hall. "It's a place where we could seat a couple of hundred citizens," he told us. Right now we don't have such a place."

But then along came a woman and an idea. The woman was Cynthia Yao and the idea was to use the firehouse as a "hands-on children's museum," a place where kids could touch and use interesting objects. When she heard of the firehouse's availability, Mrs. Yao, who is a student of museum practices at the U-M, decided it was a fine place for such a museum.

Mrs. Yao's charming and persistent lobbying for this use of the firehouse (she wants to be its director), combined with the interest the idea excited in others in the community, created a groundswell of support challenging the powerful Civic Theater forces for use of the firehouse.

Surprisingly, the children's museum partisans prevailed. Council voted to make the Civic Theater share its first-floor space with the children's museum. But this compromise was unacceptable to the Civic Theater board, which decided that for the firehouse to be usable by their organization, they needed all the space for themselves. So the Civic Theater has backed out and is now looking for other sites for a new theater.

Some observers wondered how it was that a majority on council moved so swiftly to offer a prime, city-owned spot to a fledgling project which had no assured financial backing and would be expensive to operate. Moreover, the firehouse location could hardly be considered ideal for a children's museum. It's at the corner of one of the busiest intersections in town and in the midst of one of the city's tightest daytime parking areas. Asked by a councilman if she had considered other locations for the museum, Mrs. Yao replied no, she hadn't.

Still, when it came to the final vote, all four Democrats and two Republicans rebuffed the long-established Civic Theater and gave the space to the Children's Museum. Various explanations for this vote have offered. One is that the Civic Theater lobbying forces, convinced they would prevail, didn't do enough lobbying. Sniffed one council member, "Mark Bowles [spokesman for the Civic Theater] never talked to *me*." Cynthia Yao, by contrast, was indefatigable in rounding up support and maintaining personal contact with council members.

Others think that the vote would have gone for the Civic Theater had the Republicans caucused the night before. (See the related story on this page about the Republicans' caucusing difficulties.) Mayor Belcher might then have been able to gather enough Republican support to swing the vote in favor of the Civic Theater.

Still another explanation for the children museum's unexpected victory was what one observer called "Ann Arborites' fascination with new, progressive sounding, people-oriented ideas like Dial-a-Ride and the children's museum." And in fact, the amount of public enthusiasm Mrs. Yao's idea stirred up was impressive. Grumbled one city official, "I think the council is afraid of looking like a bunch of scrooges unless they're positive toward it."

Still, the victory for the children's museum may prove pyrrhic, for it is unclear if its supporters could raise the tens of thousands of dollars needed for the project. Cynthia Yao would like the city to kick in a substantial portion of the money it would take to renovate the firehouse and run the museum, but at a time of fiscal austerity, this is unlikely.

So it's still unclear just what is going to occupy the old firehouse. Another possibility council may yet opt for is to use the space for city offices to relieve the pressure in city hall and allow city engineers (some of whom now occupy offices on the periphery of town) to be concentrated in City Hall. If the city renovated the firehouse for its own use, the departments which would reportedly occupy it are Parks and Community Development. ●

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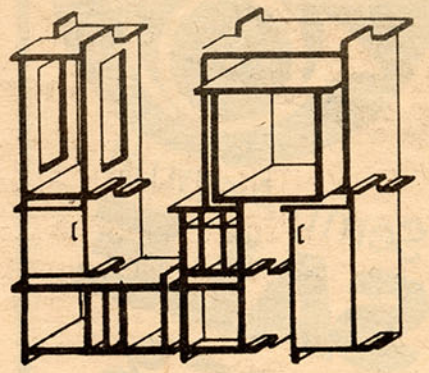

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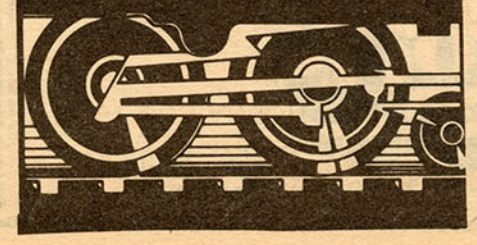

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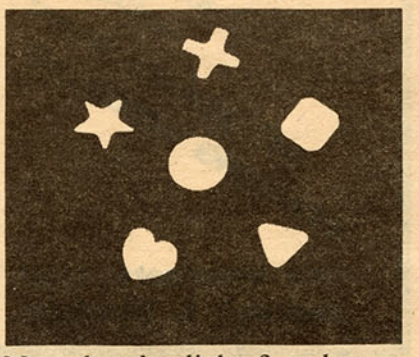

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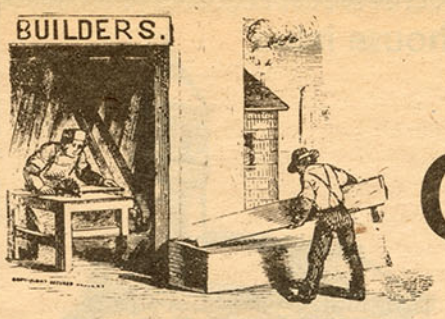

Changes

Changes are under way at The Earle.

Major changes are taking place in the ownership, management and operations of **The Earle**, the jazz-oriented nightclub/restaurant at 121 W. Washington. Final details of the new arrangements at The Earle have not been worked out, but one significant change has already been made: the food. Its cost is much less and culinary style is quite different under the direction of new food and beverage manager Peter DiLorenzi. Country French and regional Italian fare has replaced the continental dinner menu that called for fairly elaborate presentations and lots of cream sauces.

The old menu "didn't stand out and assert a strong identity," DiLorenzi said. "The new menu is relatively inexpensive but culinarily aware. It's cooking-intensive, not materials-intensive. Dishes like pasta in a seafood and tomato marinara sauce, fresh tomato quiche, beef braises and chicken stews are not in a league with steak and lobster tails. We'll do working-class grandmothers' cuisine: cuisine bourgeois at its most lavish, and also earthy peasant fare."

Dinner entrees (one-dish affairs which often include potatoes or pasta and vegetable garnishes) run from $3.50 to $7.50, with lunchtime counterparts starting at $2 and rarely over $3.

"We are totally committed to enabling people to try interesting dishes they've never had before, instead of having a six or seven-item standard menu," DiLorenzi continued. He grew up in the hotel business, has worked at several southeast Michigan restaurants including Yvonne Gill's well-known country French restaurant in Birmingham, and is transparently excited about this opportunity to implement his ideas about food.

Peter Yates

Food and beverage manager Peter DiLorenzi and chef Marcie Abramson in The Earle's small kitchen.

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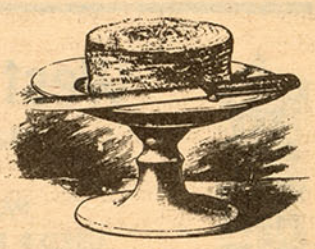
Sugar Bin bakeries sold

Ann Arbor's **Sugar Bin bakeries** on Main and Liberty and at 2016 Packard have been purchased from Rob Howe by David Barricklow, who has renamed the bakery **Dom Bakeries.**

Barricklow learned baking as a part-time job while majoring in accounting at Adrian College. After graduating he found himself with a teaching certificate but no job, so he took over a bankrupt doughnut shop in Blissfield, Michigan. Now, a few years and lots of sixty-hour weeks later, he has four bakeries, which he spends his days managing before starting to bake at 5 p.m. on his second production. It lasts til 2:30 a.m., but sometimes he leaves early. "You've got to like baking to enjoy this business," Barricklow told us. "I used to have to work even more, but I've got some really good help now. This job is a monster without good help."

Volume-wise the Main Street store is his best by far. Acquiring it has meant he can give up one delivery truck and some of his troublesome wholesale accounts. It's customary for wholesale suppliers to accept returns on stores' unsold baked goods without charge. Barricklow didn't like having to bear the cost of others' merchandising mistakes without being able to control their merchandising methods.



Barton Dam Powerhouse is on its way to becoming an historical museum.

The old Barton Dam powerhouse is well on its way to becoming the first stage of the **Washtenaw County Historical Society's museum.** The structure is now weatherproof, with heat and electricity installed, and Historical Society members were treated to a sneak preview last month when their annual Christmas party was held there.

According to Hazel Proctor of the Historical Society, donations of artifacts and funds have increased now that donors know that progress is being made on the long-delayed permanent exhibition area for the 117-year-old society's vast uncatalogued collection of antiques and historical artifacts.

The powerhouse's picturesque location at the head of Barton Pond, together with its huge window area, afford spectacular views of the dam rapids and the Huron River Valley. The proposed new wing for galleries and offices, designed by architect David Osler, is planned to take advantage of the old powerhouse's potential. "There is a progression of spaces from galleries with low ceilings to those with high ones—from narrow galleries to wide ones. This progression leads to the dramatic spatial qualities of the existing old building," says Osler.

Built by Detroit Edison in 1913, the powerhouse is now city property leased to the Washtenaw County Historical Society.

Other additions to the dam site are envisioned: a foot bridge from the parking area across the river; a recreated schoolhouse, blacksmith shop and cooper's shop; a dock for fishing and tying up small boats, provided by the city; and a road from Old Whitmore Lake Road to the museum.

A fund drive to complete the project is planned.

Wolverine Building to be renovated.

The seven-story **Wolverine Building** at Washington and Fourth is being sold by long-time owner Nancy Powell Lucking and her son J. R. Powell to a general partnership consisting of principals Peter Allen, Bill Conlin, and Paul Tippett. The building was erected by the Ypsi-Ann Land Company in 1927, and a sign on its east wall still calls it the Ypsi-Ann Building. Its so-called "tapestry brick" exterior ornamentation is noteworthy. The new owners' strategy, according to property manager Peter Allen, is "to bring back as much of the building as possible." Vintage details like the glass mail chute and ornate letter box will remain.

The new owners have budgeted $300,000 for capital improvements of the 29,000-square-foot building. Alterations will include replacing the drafty old windows with moveable thermalpane windows, installing individual office thermostats with seven-day utility service, changing the ground-floor window and door treatment, and providing better illumination for the dimly-lit hallways. Construction of a small roof garden is being contemplated.

Rents in the upgraded building will fall in the $7-$8-per-square-foot range. according to Allen. The building's many small office spaces appeal to start-up businesses and one-person offices, but the fifth floor, now virtually empty, could be remodeled into a pooled-resources floor with common secretarial support services. Peg Trimble will supervise construction and handle interior design work; Howard Hakken is the renovation architect.

Second Chance, Dooley's wait to see effects of new drinking age

Second Chance at 516 East Liberty has responded to the raised drinking age by dividing its nightclub area into separate sections. The upstairs is for over-21's, the downstairs for those under 21. A two-story open area over the stage enables performers to be seen from both floors. "We'll book a little softer acts," manager Dave Mickelsen said, "softer, but not like Holiday Inns. Top 40 standard lounge acts—getting away from punk rock and new wave rock to more dance music."

So far it's too soon to see the impact of the new state law, Mickelsen said. The over-21 crowd in general seems to like being separate from younger and rowdier patrons. "What remains to be seen is the response from under-21's," Mickelsen told us. "We'll evolve as necessity requires and do what we have to to maintain our business. Time alone will tell."

At **Dooley's**, another college-age night spot around the corner at 310 Maynard, no new approach has been devised, manager Bob Storer said. "We haven't been able to monitor the law's effect on our business since the students are still out of town."

* * * * * *

Don and Dorothy Pon have dropped plans for a high-quality Chinese restaurant to have been built at 504 S. Main near Jefferson. The problem, we hear, is that competition for top-level Chinese chefs in the Detroit area is becoming fierce, and an aspiring Chinese restaurant can't afford to risk having a mediocre cook.

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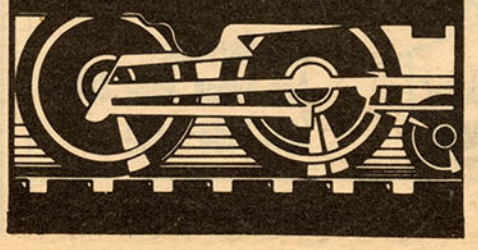

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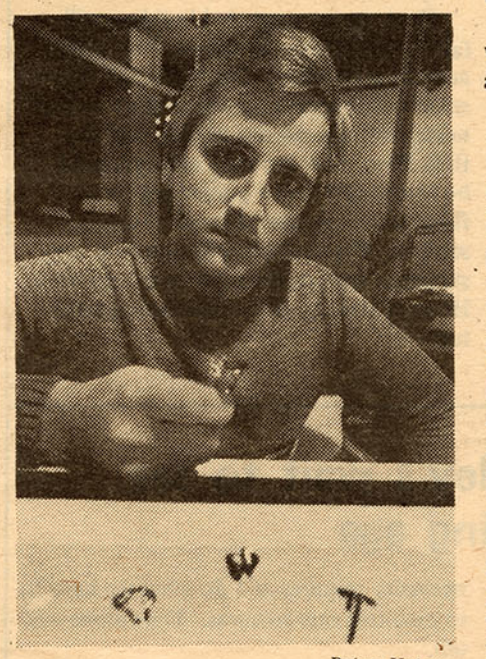
Changes /continued

New shops at East Liberty Plaza.

Several new shops have moved into **East Liberty Plaza**, the urban mini-mall on East Liberty at Fifth. The project's streetfront spaces (which rent for approximately $13 a square foot) are now all occupied, and one vacancy remains in the lower level. Due to open in January: the Ann Arbor gallery of a very well known New York pop graphic artist.

Matthew Hoffmann, located on the lower level of East Liberty Plaza, is a contemporary jeweler with a special interest in unusual stones and in the sculptural quality of jewelry. This venture is his first retail store (he has worked out of his studio in the past), and he envisions it as "an intimate place where people can sit down, have coffee and talk about what they want. Jewelry is a very personal thing, and people should take time when buying it instead of shopping for it like they would for a car, asking only about karats and weight of the materials. My place will have the atmosphere of an artist's studio, not a regular jewelry store."

Hoffman's work area is on the premises, in fact, and he delights in showing customers his stock of stones with some very unusual cuts and colors. We saw a black opal, a distinctly yellow diamond, a watermelon tourmaline (dark green outside and vivid pink within) and a bicolor tourmaline that gradually changes from light pink to light green. Some stones with mid-19th-century-style cuts were purchased from the collection of watch manufacturer Lucien Picard

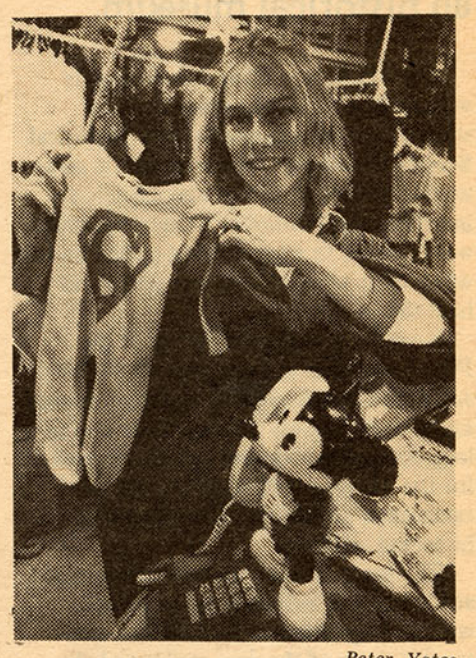


Peter Yates

Matthew Hoffmann

Hoffmann's interest in jewelry started with cutting gemstones. After awhile he wanted to design settings for the stone, and then gradually gave up stonecutting in favor of jewelry design. Eventually he wants to expand into the medium of sculpture as well. His custom-designed gold rings (without stones) range from $75 to $250, with $150 an average price.

Generations, on the ground floor of East Liberty Plaza, is described by co-owners Jan Onder and Susan Schreiber as "a children's boutique, where every-



Peter Yates

Jan Onder at Generations.

thing is unusual and *fun*." Other affluent communities already have children's boutiques (Rainbows and Lollipops in Birmingham, for example), but this is a first for Ann Arbor. The shop carries childhood basics (T-shirts and overalls) with a difference: the T-shirts may be printed with French phrases or custom-made dinosaur drawings, and the Oshkoshes (for a girl) may be adorned with lace and flower appliques or embroidery. There's a tooth-fairy pillow with a pocket for the tooth, and a red satin cape with "SUPERKID" on it. Clothes and toys are largely either imported from Northern Europe or made in this country with a good deal of hand labor. There are hand-smocked dresses, locally-sewn quilts, and other craft items. As a result, prices are not low.

The highly-selective book department was assembled by asking lots of mothers about their children's favorite books.

In the lower level **Recycle Light and Sound** makes a specialty of home videotape recording equipment, cassetes, and supplies. There's a large 4' TV screen on which videotapes can also be played and there are pre-recorded video cassettes of films from Charlie Chaplin classics to recent hits like "The French Connection." In the audio-only area owner Gregory Lutz also offers blank tape cassettes, "recycled" records, and record cutouts.

Cappello's Hair Salon, also on the lower level, is owned by Christy Bitonti and Kim Huskey, formerly of The Haircut House at Briarwood. Make-up artist Elizabeth Colburn of The Facemakers has moved her busine business to Cappello's, too.

East Liberty Plaza, developed by Bonnie and Peter DeLoof and Estelle and Herbert Schneider. Designed by Estelle Schneider Associates.

Soon to open . . . The Count of Antipasto . . . and Cafe Creole

With construction completed, the grand opening of the **Count of Antipasto** restaurant on South University at Church is scheduled for January 22. It will serve moderately-priced Italian food and offer "new concepts and interesting quirks in terms of layout, views, and customer conveniences," according to Dave Mickelsen, one of the Second Chance owners who has an interest in the new building and restaurant. Retail tenants in the three-story structure include a South U. branch of the State Discount Drug, The Salon hair stylists, and a graphics arts studio/printing shop that is part of a growing chain on college campuses.

Cafe Creole, another distinctive new restaurant, should be open by the end of January. For co-owners Bill Jones, Tom Morehead, Madison Foster and George Hill, the restaurant will be the culmination of a ten-year-old dream. It will feature multi-ethnic Louisiana cooking, with Gulf seafood, creole dishes, and barbeque. The owners are pitching in themselves to complete construction of the renovated building at 111-113 Catherine, across from the old post office.

Maude's, 314 S. Fourth Ave., is expanding into the back part of the former Beckwith-Evans carpet store. There will be additional seating for at least fifty, and a larger food preparation area to permit more flexibility in the menu, according to co-owner Leo Angelos. He is hoping to rent the front part of the building to some compatible use, like an antique gallery.

Peter Yates

Bill Jones and Tom Morehead at work on Cafe Creole.

At West Side Work Space craftspeople still find cheap space.

As downtown Ann Arbor becomes more and more crowded with shops and offices, the supply of inexpensive studio space for artists and craftspeople dwindles. That's one of the hard realities of restoration and renewal: some of the people who contribute most directly to an area's vitality are later displaced.

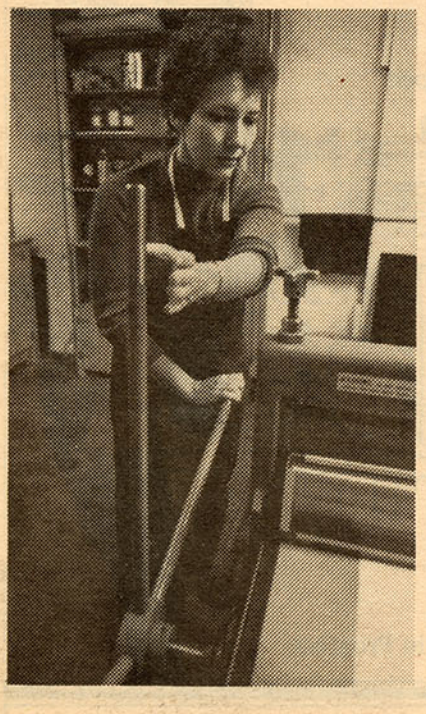
Three downtown craftspeople, however, have joined together to invest energy in developing a 5200-square-foot basement, thereby creating conveniently-located inexpensive downtown studio space for fourteen craftspeople, themselves included. Woodworkers Joe Hippler and Pat Thurkow and metalsmith Richard Rice sublet from upstairs occupant Bay and Tool Rental the entire basement of the low brick building at 315 West Huron, just east of the Ann Arbor Railroad tracks and down the hill from the Rubaiyat.

West Side Work Space, as the underground venture is known, provides basic space, electricity, heat, drains, and some water connections at rock-bottom prices for downtown space. It's not fancy, but it's fine for craftspeople who need private spaces for messy and often noisy work. Rents start at around $55/month for 15' x 15' shops.

Tenants range from amateurs to full-time professionals in a wide variety of crafts. Kurt Boyd makes croissants and other pastries and desserts at The Croissant Shop. Printmaker Loretta Hubley runs The Studio, which provides a printing press for lithography and etching, other necessary equipment and supplies, and classes for experienced and beginning printmakers. Another space is occupied by Lori Blakeney, piano rebuilder and tuner, metal sculptur Rick Burns, and woodworker Jay Spivak. Smaller spaces house Rick Berthelot and Bob Yates, woodworking hobbyists; stained glass apprentice Angelene Ekholm; and jeweler Chris Hippler, daytime bartender at The Earle.

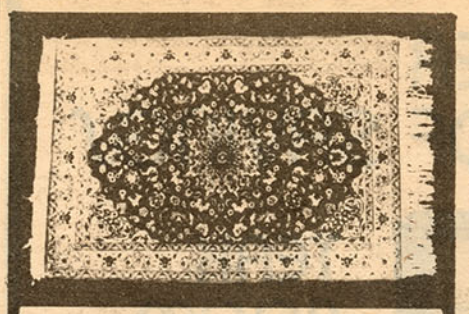
Several members of 16 Hands cooperative crafts shop have shops in West Side Work Space. They are metalsmith Richard Rice; Joe Hippler and Pat Thurkow, comprise Woodcraft Cabinet Shop, custom furniture makers; leather worker Wayne Vergith; and jeweler Richard Miranda.

Artists and craftspeople are by nature individualists, not terribly inclined toward working together. But according to Rice (who himself is an unusual combination of social scientist-turned-craftsman), "they're going to have to come together and cooperate to survive."



Peter Yates

At The Studio for Lithography and Etching, member Carol Myers uses the press to produce a lithograph. In addition to offering classes in printmaking to beginners and more experienced people, The Studio is open on a membership basis to skilled printmakers who want to use the facilities.



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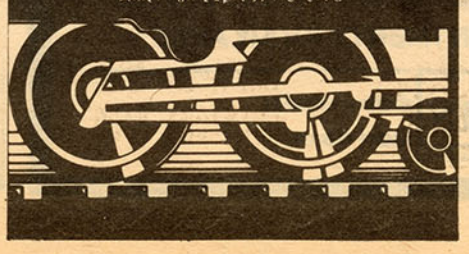

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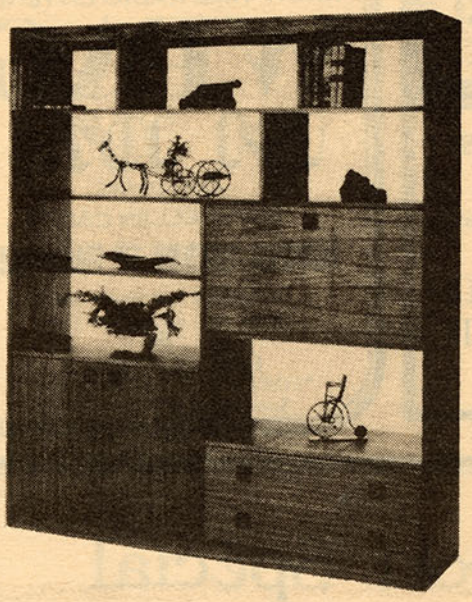

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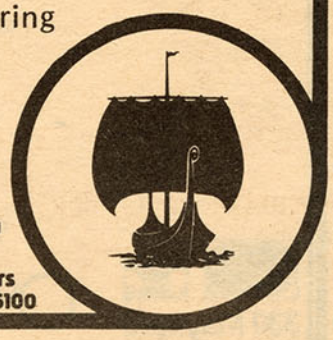

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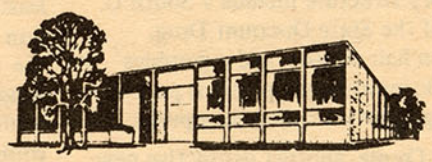

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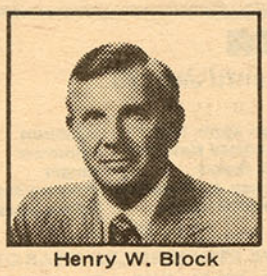

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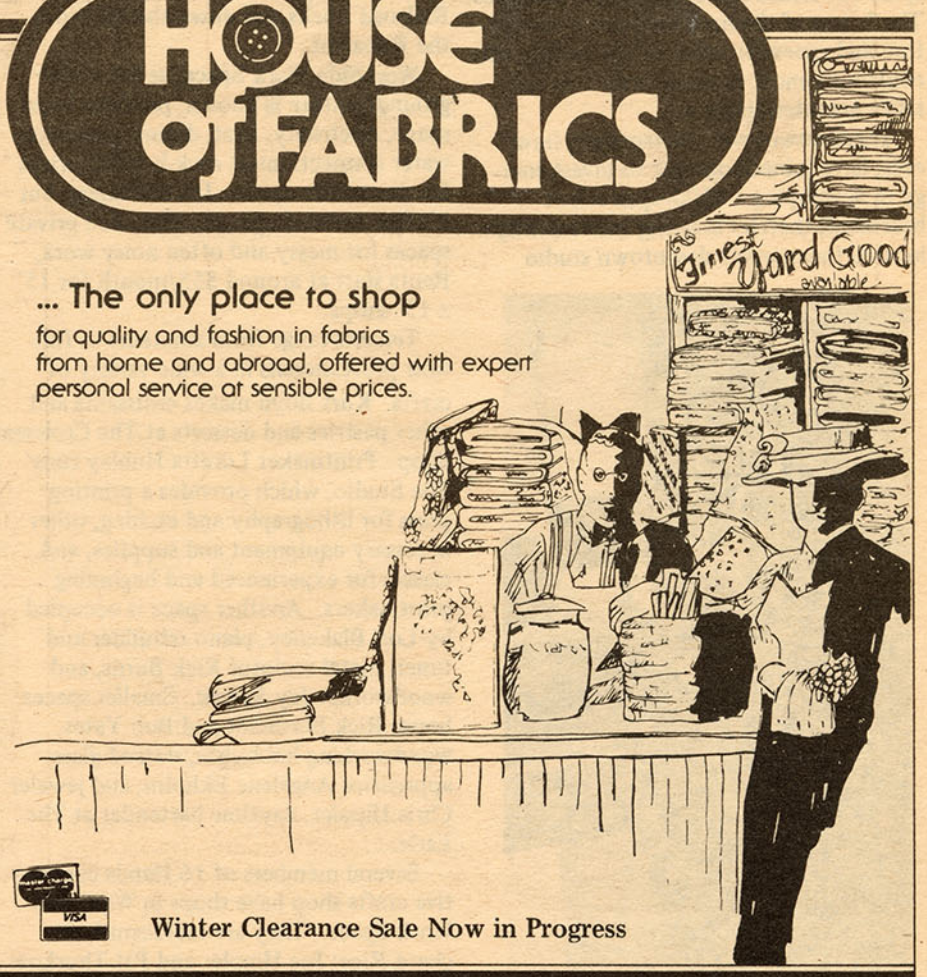

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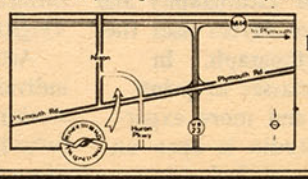

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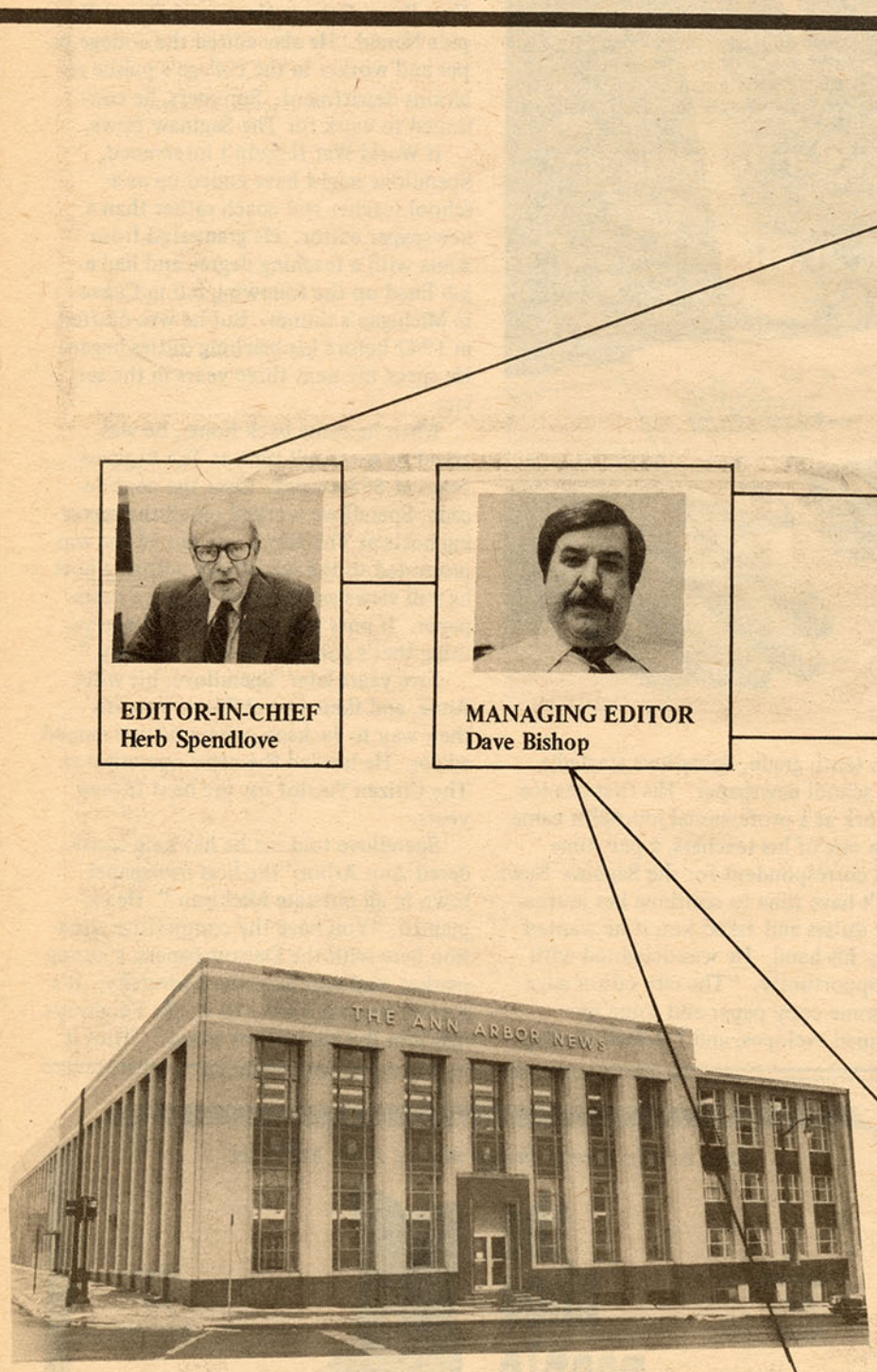
The Editors of The News

Ever wonder who decides what stories Ann Arbor News reporters investigate? Who decides which stories get printed? Who chooses the stories that make page one?

Find out who The News editors are . . . where they come from . . . and what they do in our two-part series on the editors at The News. This month we talk to editor-in-chief Herb Spendlove. Next month you'll meet the six News editors under him.



EDITOR-IN-CHIEF
Herb Spendlove

MANAGING EDITOR
Dave Bishop

EDITORIAL PAGE EDITOR
Don Faber

EDITORIAL WRITER
Roy Reynolds

CITY EDITOR
Bob Romaker

ASSISTANT CITY EDITORS
Glenn Gilbert
Glen Harris
Ray Sleep

REPORTERS
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Zada Blayton (County)
Larry Bush (Science)
Max Gates (U-M/AATA)
Pam Klein (Business)
Doug Fulton (Outdoors/Environment)
Norm Gibson (Drama/Entertainment)
Kathy Hulik (Schools)
Jim Kane (Area)
Paul McEnroe (Area)
Chong Pyen (City Government)
Rick Quackenbush (Arts)
Bill Treml (Area)

NEWS EDITOR
Jeff Frank

COPY EDITORS
Bob Ahronheim
Ann Emmons-Yost
Rick Fitzgerald
Bob Schairer
John Stephenson

DIMENSIONS EDITOR
Adaline Adams

WRITERS
Bill Dalton
Ellie Gerstenberger
Jane Myers

SPORTS EDITOR
Wayne DeNeff

SPORTS WRITERS
Bill Anderson (Ass't Editor)
Jeff Mortimer
Neil Koepke
John Viges

Editor Herb Spendlove

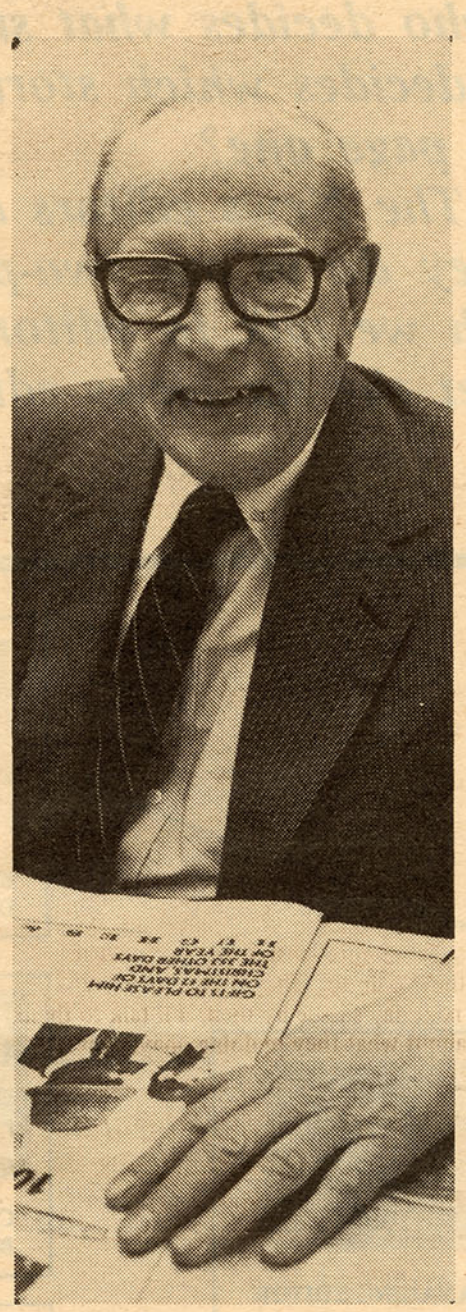
The background and job of the editor-in-chief of The News.

By Don Hunt

THE FIRST THING Herb Spendlove wanted to make clear when I interviewed him in his third-floor office overlooking Huron Street was that he alone was not in charge at The News. "You understand that there is the dual management setup between the editor and the manager," he explained. "The editor is responsible for the news operation, including editorial and photography, and the manager is responsible for everything else—production, generating revenue, circulation, things like that. And in those cases where responsibilities overlap, such as copy flow, press time, deadlines, personnel policies, then it's a joint responsibility. There's no publisher at The News. The president of Booth Newspapers is, in effect, the publisher." Corporate etiquette at the Booth papers, said Spendlove, dictates that when conflicts arise between the editor and manager, they work out the matter between themselves rather than appeal to their superior at Booth headquarters.

Spendlove has been editor at The Ann Arbor News for the past two and a half years. For fifteen years before that he was editor of the Booth-owned Jackson Citizen Patriot. The 59-year-old journalist has spent his entire adult life working for Booth newspapers—first at the Saginaw News and then on to the Citizen Patriot in 1961.

Herb Spendlove grew up in Merrill, a small town near Saginaw, where his father owned a hardware store and later went on the road as a salesman for a paint company. Like most of the editors I talked to at the News, Spendlove's interest in newspapers goes back to childhood. By the seventh grade, he regularly went down to the offices of the weekly village paper, where he helped set type and run the presses. "I didn't get paid for it," he pointed out. "Just something to do. Kind of fascinating. I always read the newspapers word for word—even the classifieds—ever since I can remember."



In tenth grade, Spendlove started a high school newspaper. His first chance to work as a professional journalist came when one of his teachers, a part-time local correspondent for the Saginaw News didn't have time to continue her journalistic duties and asked him if he wanted to try his hand. He was delighted with the opportunity. "The city editor gave me some copy paper and some prestamped evelopes, and I started mailing stuff in," Spendlove remembers. "Not much happens in a small town except athletics and deaths and weddings. But back there in the mid-1930's I was getting a check for $30-$40 a month. It was a hell of a lot of money."

This early involvement with a Booth newspaper continued in the summer, when Spendlove, at age 15, was paid $15 a week as a regional reporter for The News. When the time came to go to college, Spendlove's editor told him, "Don't take any journalism courses. Take all the economics, history, and English you can get, and we'll teach you journalism."

At Alma College, Spendlove earned his way by stringing for AP, UPI, The Detroit Free Press, Detroit News, and Grand Rapids Herald. He also edited the college paper and worker in the college's public relations department. Summers, he continued to work for The Saginaw News.

If World War II hadn't intervened, Spendlove might have ended up as a school teacher and coach rather than a newspaper editor. He graduated from Alma with a teaching degree and had a job lined up the following fall in Capac, in Michigan's thumb. But he was drafted in 1942 before his teaching duties began. He spent the next three years in the service.

When he came back home, he was asked to work full-time at The Saginaw News at $55 a week. Over the next decade, Spendlove worked on all the reporting beats at The News. At age 35, he was promoted to the job of city editor, a post he still views as "the best job on a newspaper. It puts you in touch with everything that's going on in a community."

Five years later, Spendlove, his wife, Anne, and their two children were on their way to Jackson, where he was named editor. He headed the news operation at The Citizen Patriot for the next fifteen years.

Spendlove told me he has long considered Ann Arbor "the best newspaper town in all outstate Michigan." He explained, "You have the competitive situation here with the Detroit papers, a strong market, and you have the University. It's a town that's got a lot to it. So I'd always had it in the back of my mind." Thus it

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didn't take any deliberation when in 1976 the president of Booth offered Spendlove the editor's post at The Ann Arbor News.

He explained to me what he believes led up to his being offered the prized position. "One day in Jackson the boss [Jim Sauter, then president of Booth] was in to talk and I made the comment that because of the size of the cities in which we operate, an editor makes a lot of friends and a lot of enemies. If you're going to have an editorial page that has something to say, you're going to have controversy. And this I thought could be a problem for an editor. Ten years was long enough in one town, I said. You walk out there on the street and you know everybody in town and they're either for you or against you, I told him. So about four or five years later, the new boss at Booth came by one day and said, 'I understand you're not happy in Jackson.' I said, 'That's not right at all. I love it. It's a swell town.' The boss responded, 'I thought you said one time that ten years was too long in the same town. Do you still believe it?' I said, 'Yeah, but that doesn't mean I dislike my work.' So he asked me, 'Well, how would you like to go to Ann Arbor as editor?' I said right off, 'Hell, yeah.' 'Don't you want to talk it over with your wife?' he asked. 'Not especially,' I said. 'She'll agree with me.' "

In June of 1976 Art Gallagher retired as editor of The Ann Arbor News and Herb Spendlove replaced him.

Spendlove with managing editor Dave Bishop, whose office adjoins his. "My philosophy of management is to work through the managing editor, who is in direct charge of the news-gathering operation," said Spendlove. The one exception is the editorial-writing department, which he directly supervises.

SPENDLOVE ARRIVES at the News offices at Huron and Division before eight o'clock in the morning. His modest-sized, sparsely-appointed office contrasts with the important position he holds. The first thing he does is to quickly read over the morning Detroit dailies. Then at 8:30 he meets with the managing, city, and news editors to go over what will be in that afternoon's paper. Most of the decisions have already been made at the 1:30 editorial meeting the previous afternoon, and this 8:30 meeting is mainly an updating session, so that Spendlove and his managing editor have a more exact idea of how that day's paper is shaping up.

Both the 8:30 and 1:30 meetings are run not by Spendlove, but by his immediate subordinate, managing editor Dave Bishop. Spendlove told me, "My philosophy of management is to work through the managing editor, who is in direct charge of the news-gathering operation." Except in group meetings, he rarely communicates directly with reporters about their assignments.

The one exception to this rule is the editorial page editor, Don Faber, who deals directly with Spendlove. Spendlove personally reads all the letters from readers, an activity which usually follows the 8:30 editorial conference. Spendlove decides which letters should be printed and which require personal answers. Around 9:30 he takes the letters he wants printed to Faber. At that time he takes the opportunity to touch base with Faber and editorial writer Roy Reynolds. "I'll spend a few minutes with them to see what they're up to. They're working on the next day's issue by then. I'll talk to them about what they're doing, maybe give them some ideas I have for editorials. For instance I told them my views on the story we had last Sunday on the Shakespearian Festival—the position we should take on that. Mostly we just talk back and forth, exchanging ideas. I wouldn't call it a conference. It's very informal."

"Werner Veit [president of Booth] wants the best damn sports pages in Michigan. He says, 'If we're going to be beaten by the Free Press, it's going to be on sports coverage.'"

I asked the veteran editor how closely The News's editorials reflect his own viewpoints. "I don't necessarily agree with all the editorials written," he replied. "It's rarely that I don't agree with an editorial we print, but that doesn't mean it's my voice. They have pretty good autonomy. I trust them very much. But if they come up with a viewpoint that they know is going to be controversial, they'll bring it in and show the editorial to me. Generally, I'll go along with it. I may not agree with it, but if there's a position well reasoned, I'll give my OK."

At ten o'clock, Spendlove and managing editor Dave Bishop typically go down together to The News's coffee shop, where they meet with what is called "the other side of the business"—News manager Ralph Schweitzer and his department heads: the press room and composing room foreman, marketing director, circulation manager, display advertising manager, and classified manager. Over coffee, they informally talk things over, the aim being to keep things coordinated between the various departments. "Most of the time," Spendlove explained, "there's not a hell of a lot of business to be discussed. But it does give us a chance to consider problems—what to do if there's a big snowfall, for instance. Or someone will say, 'Did you see this or that in the paper this morning?' Many times it boils down to, 'How the hell did you blow that bowling game last night?' "

By 10:30 Spendlove is back in his office answering correspondence and attending to assorted other matters. At 1:30 comes the major editorial meeting of the day, when all the News editors—including the editors of Sports, Dimensions, City and news editors, and the chief photographer meet with Spendlove and Bishop to coordinate plans for the next day's issue. On Thursdays this meeting is also used to plan for the Sunday edition.

The 1:30 meeting is also a time to bounce ideas off one another and to critique recent News articles. Said Spendlove, "What I'm really looking for in that meeting are ideas from the department heads. And they go hot and cold. Sometimes they're full of ideas. Sometimes they're not."

Spendlove's role as editor-in-chief involves little direct advice on which specific stories to run, although he occasionally makes suggestions. "I see my job more or less as carrying out the policies of the paper, trying to find the best people and giving them their head," he told me. "I don't think anybody can work very well when somebody's looking over their shoulder."

The latter part of Spendlove's afternoon is taken up with sundry duties—meetings with various people from the community, his staff, and from Booth's corporate headquarters. He is on one Booth corporate committee which is reviewing the total gamut of corporate policies for the eight Booth papers. The issues involved range from dealing with nepotism to how a paper should handle charitable contributions.

Spendlove pointed out that Booth, which is now a wholly owned subsidiary of the giant Newhouse chain, gives its newspapers substantial autonomy. Editorial decisions are ultimately the responsibility of the editor. "Booth historically has never been involved in the editorial decisions of its newspapers. It's just not good business."

But what about The News's annual budget, I asked? Surely this is an area where The News must take orders from up above? Not according to Spendlove. "We determine our own budget," he told me. "We prepare it every fall, and that's it. People ask, 'Well, doesn't Newhouse come in and tall you how much money you have to spend?' They don't. Why should they? That's not good management. If their properties are financially healthful, they're going to keep their hands off them. It'd be stupid not to.

"Now, if there's a problem and they're not getting a reasonable return on their investment, I would expect them to move in, like in any business. We prepare our own budget based on what we think we need to best serve the community. The

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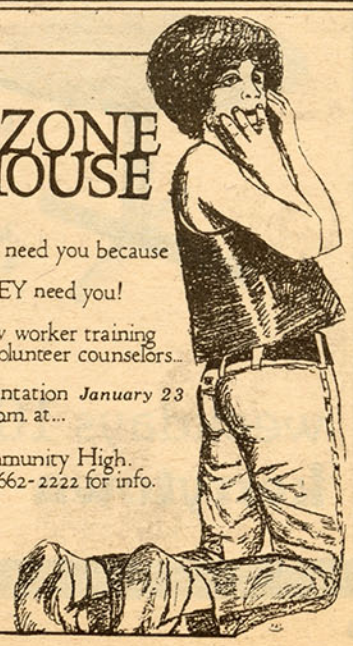

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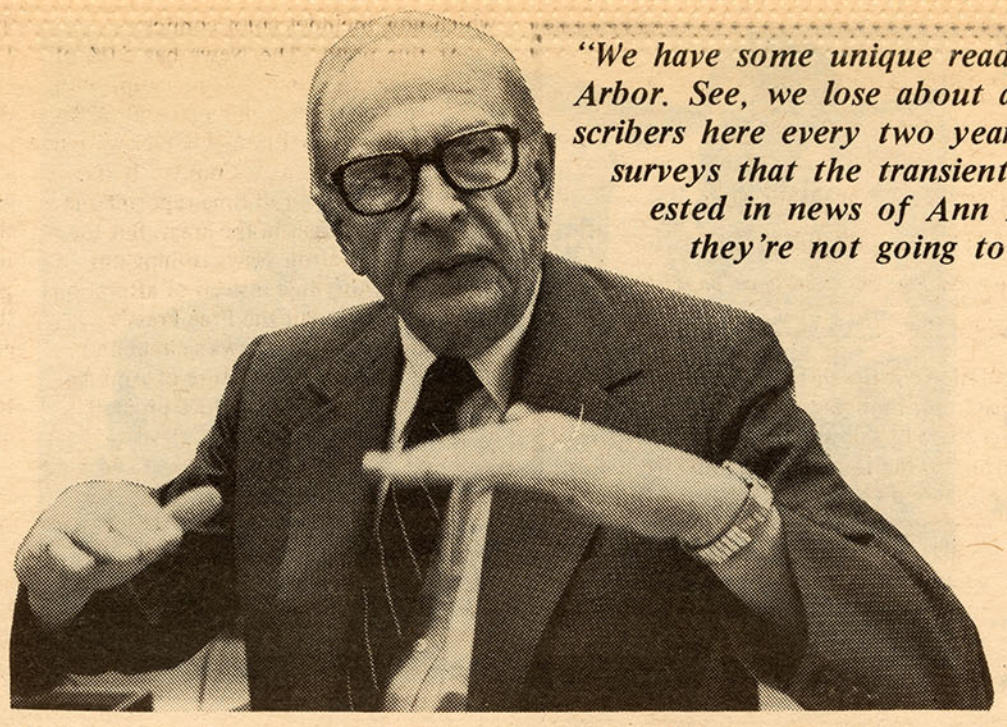
only guideline we go by—and it's not a rule—is the operating statements we get of all the other Booth papers.

"When I was editor in Jackson, I had the reputation of being a high-cost editor because my costs were much higher than the other comparable Booth papers. But never in any way was it suggested or even hinted by Booth management that my costs were too high. You must be able to justify your budget in terms of what you're doing to improve your product. But I've never been challenged on any budget I've submitted."



"We have some unique readership problems in Ann Arbor. See, we lose about a third of our paid subscribers here every two years. And we know from surveys that the transient readership is not interested in news of Ann Arbor. . . . They know they're not going to be here that long."

IT'S not the budget Spendlove spends most of his time worrying about, but rather the never-ending attempt to "try and give the readers what they want." Given the finite "hole" for news at their daily disposal, Spendlove and his staff must decide how to fill that space up in a way that will interest the most readers. Success in the newspaper business is more a function of this ability than any other.

To help guide the editors of Booth newspapers in discerning what the readers want, the corporation depends more and more on professional surveys every couple of years. "We rely strongly on market research," Spendlove says, "and I think all of us know pretty well what the market is. We have spent a lot of time researching that." The News's last reader survey, by Market Opinion Research, cost $20,000.

"We have some unique readership problems in Ann Arbor," Spendlove told me. "It isn't the same in Jackson or Saginaw. Ann Arbor is a much more transient community. See, we lose about a third of our paid subscribers here every two years. And we know from surveys that the transient readership is not interested in news of Ann Arbor. They could care less about city government. They know they're not going to be here that long. They tell us, both in the surveys and in letters to us that there's too much local news in the paper. But don't forget, our biggest market is the local reader who is here to stay. So it's a problem of balancing the content of local news with national and international news. We've increased the size of the paper substantially in the past couple of years, and that extra space has principally been filled with national and international news."

Another delicate editorial balancing act for The News is determining the amount of space given to Ann Arbor news versus news from other parts of Washtenaw County. "We get criticized by the Ann Arbor reader because we have too much news from Ypsilanti. But most of our readership comes from outside the city. A large share of our market is outside the city. Pittsfield Township, Superior Township—that's where the growth is," Spendlove told me.

What is the News's ultimate editorial strategy? The answer can be summed up this way: to keep increasing its circulation and to keep out competing newspapers. The current goal at The News is to top the 50,000 mark in circulation in another two years. To help do so, the Howell-Brighton area has been targeted as the next focus for growth in readership. Shortly, a new reporter will be assigned to cover that area, as News circulation, marketing, and advertising sales personnel move into the area in one coordinated push to capture that territory.

It may seem to the average Ann Arbor News reader that The News has no real competition in the county. That's not the way Spendlove and his staff view the situation. Just a few years ago the News management assumed that Phil Power intended to start another of his Observer-Eccentric papers in Washtenaw County. The News apparently blocked Power's plan by publishing an extra 10,000 copies and distributing them free every Monday.

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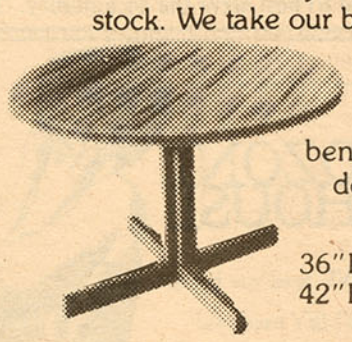

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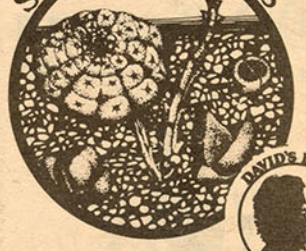

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Washtenaw County Newspaper Circulation - March, 1978

(Based on figures from the Audit Bureau of Circulation)

Detroit Free Press	Detroit News	Ann Arbor News
17,869 (22%)	3,529 (4%)	42,260 (51%)

Note: Above figures are for daily circulation. Percentages are based on total households in Washtenaw County (82,200).

A comparison of Washtenaw County circulation for the three competing dailies shows The Ann Arbor News is still far ahead. But both Detroit dailies are expected to try harder than ever to capture a greater share of this market. "Now the Detroit market is becoming stable," says Spendlove, "so the Detroit dailies must go outstate where the growth is. And Washtenaw is sure on their target."

Now the Detroit papers are trying harder than ever to elbow their way into the lucrative Washtenaw County market. Explained Spendlove, "Now the Detroit market is becoming stable, so the Detroit dailies must go outstate where the growth is. And Washtenaw is sure on their target." Given the tendency across America for only one daily to prosper in one area and for all the others to merge or go bankrupt, the ability of the Ann Arbor News to compete with the Detroit papers could ultimately be a question of survival.

But the Detroit dailies' coverage of Ann Arbor up to now has been superficial and sporadic. I asked Spendlove if the Detroit papers might ever cover the area more intensively. "I don't think it will be local in terms of the bread-and-butter kind of news. But it's easy for them to come out to Ann Arbor and take the cream off a story, or to take a lead from something out of our paper that we published two or three months ago and approach it from a different angle to make it look new. In fact, they're doing that now."

One consequence of the increasing competition witht he Detroit papers has been an increased emphasis on the sports section of the papers. Sports, Booth surveys indicate, is something readers seem to have an insatiable appetite for. Spendlove told me "Werner Veit [president of Booth] wants the best damned sports pages in Michigan. He says, 'If we're going to be beaten by the Free Press, it's going to be on sports coverage.' So now we've got Booth sports reporters covering all the Detroit professional sports–Detroit Tigers, Lions, and so forth."

So far, The News has more than successfully competed with its giant competitors in Detroit. The Detroit Free Press, which Spendlove says has "always been considered our strongest competitor," had grown in circulation relative to The Ann Arbor News up until two years ago, but since then The News has widened the circulation gap. The News's gains are partly attributed to a beefed-up Sunday edition, which now includes color comics.

At this point, The News has 51% of the Washtenaw County readership, with the Free Press in second place at 22%. Only recently has the Detroit News made a push for Washtenaw County. It has recently assigned a full time reporter and circulation manager in the area. But the effect of the Detroit News coming out mornings in this area instead of afternoons is more likely to cut the Free Press's than The Ann Arbor News's circulation.

As for trends in the future of Ann Arbor News coverage, Spendlove predicts a move back to more "hard" news–away from the "softer" human interest and practical "how-to" pieces that have taken up an increasing portion of American newspapers. "If anything," he told me,"we are devoting too much space to soft news. Our readership surveys show that people who watch TV news also read newspapers. They want more detailed information. They are not satisfied with TV news. So I'd say that the trend is going to be more and more back to hard news: the analysis, the why story, and so forth. We need to open up additional space for the secondary national and international news that we don't now have room for. I don't think we miss major national and international news in our paper–but we don't get enough secondary stories–stories that are readable as hell that you don't get on radio or TV."

Even though The Ann Arbor News is today a healthy paper showing no signs of succumbing to the Detroit dailies, it is Spendlove's job to see that the Ann Arbor daily maintains its competitive edge. Because the tendency is for one and only one daily to dominate an area, the stakes are high. "Surveys show we're on the right track," Spendlove told me, "but I'm always uncomfortable, worrying whether there's a better way to do it." ●

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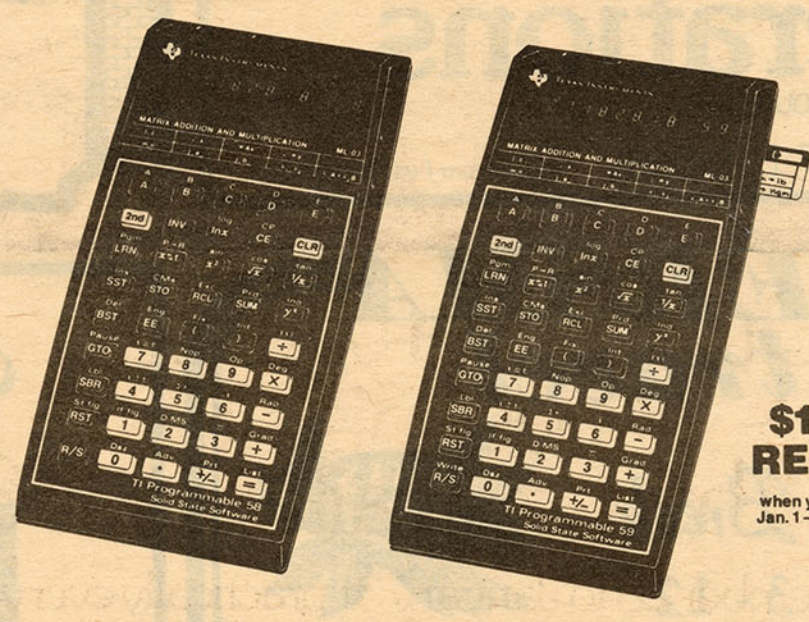

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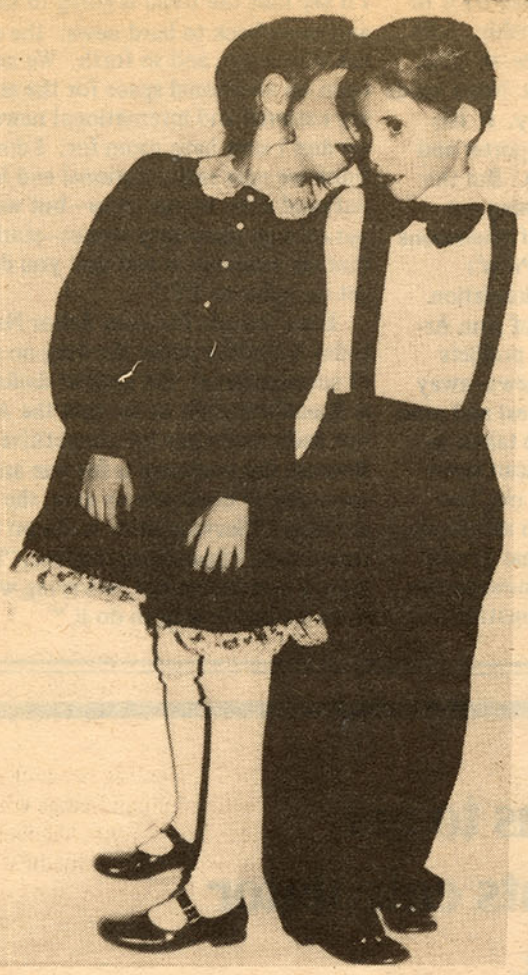

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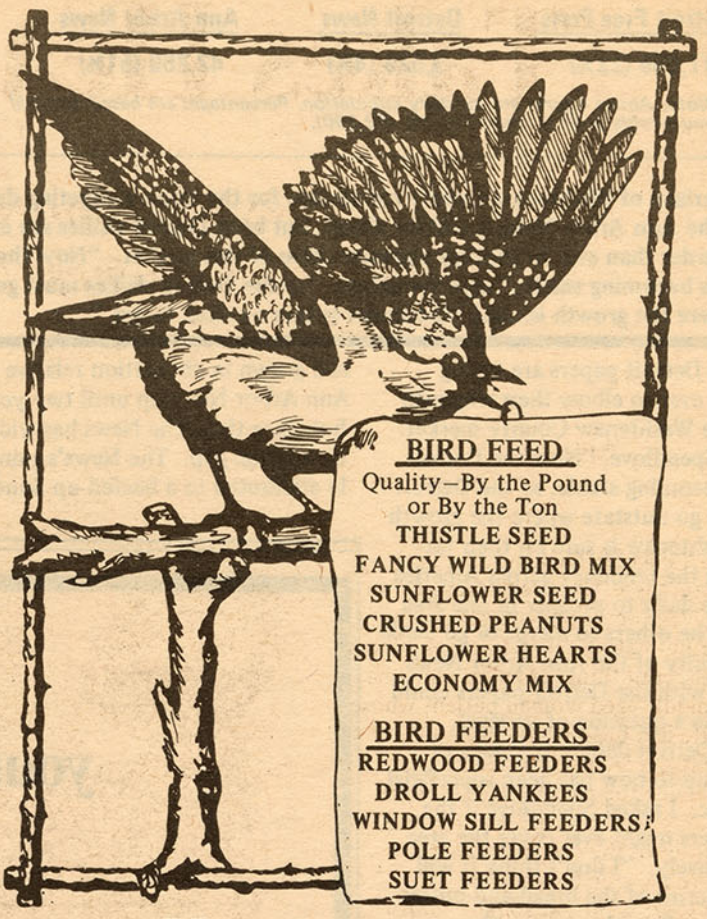

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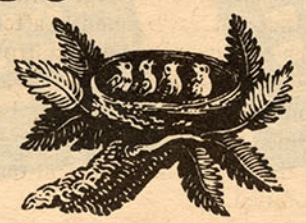

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Dr. Joel Saper Takes Headaches Seriously

It takes a lot more than aspirin to control some kinds of headaches. Neurologist Joel Saper's headache institute helps chronic headache sufferers.

By Mary Hunt

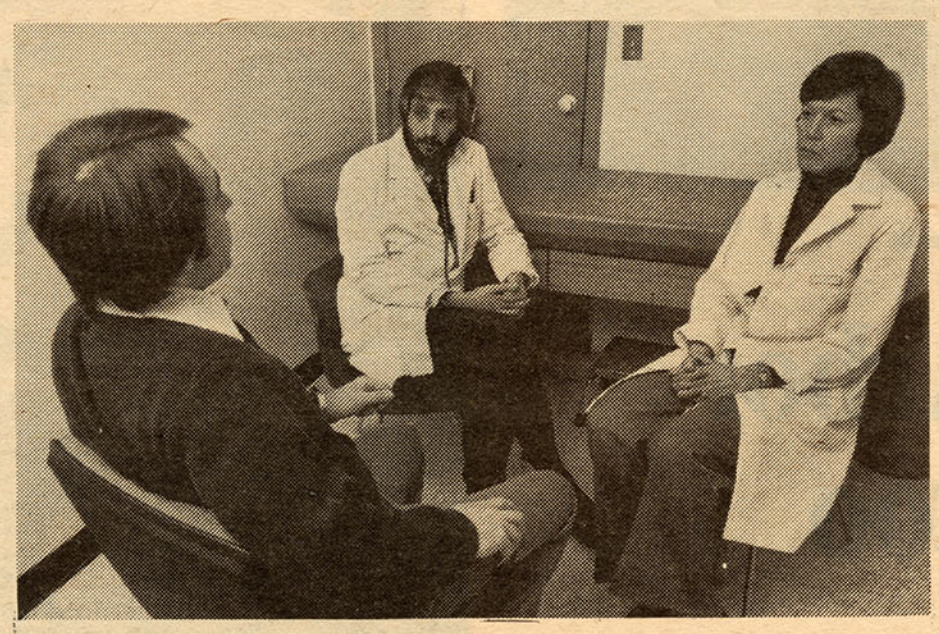
AS A PHYSICIAN and neurology instructor at University Hospital in 1973, Joel Saper was primarily interested in treating general neurological problems. But things changed when he met a middle-aged woman patient whose entire life had been made miserable by persistent headaches. Her doctor had been treating the pain by prescribing daily pain relievers, Saper recalls, and habituation to the drugs was causing mental dullness and depression.

"My heart went out to her," Saper said, and as a result he became interested in exploring the causes and treatment of headaches. Subsequently, as an assistant professor of neurology, Saper received a research grant to study the effects of one particular drug on migraine headaches. A U-M news release about that project brought an increasing stream of afflicted headache sufferers to him for treatment. Eventually he had a waiting list four to five months long.

"I found myself able to help a lot of people by taking their headaches seriously," Saper told us. No miracle cures were involved, and not all patients were helped, but dramatic results were achieved in many cases by dealing with the whole person and exploring the background of the headaches, rather than simply suppressing the headache pain.

Society in general, and many medical doctors in particular, tend not to take headaches seriously. Although many or even most headaches have a valid biological basis, the existence of headache pain can't be objectively proven to others. Therefore complaints of headaches may sound like malingering or manipulative suffering. But for true victims of chronic headache pain, headaches can and do interfere with much of their daily life.

People who suffer severely from daily headaches often feel ashamed of their problems. "It's all in your head," they are told. In fact, many things in addition to tension and psychological problems can cause headaches. Among them are dental problems, arthritis, low-pressure weather fronts, alcohol, hormones, birth-control pills, and substances in food. M.S.G. causes the well-known "Chinese restaurant syndrome," and nitrites in bacon, sausage, and lunch meat give some people the "hot dog headache."



Joel Saper and nurse Margie Van Meter listen to a headache sufferer describe his problems.

Then too, the medication commonly prescribed for headache pains can create a whole new raft of problems ranging from drowsiness to damaged organs, impaired circulation, and even gangrene. Drugs can also cause further *headaches,* because when the medication wears out, the headache can return with even more force, and a vicious biological cycle is established.

In order to pursue his interest in headaches, Saper has just established the Michigan Headache and Neurological Institute, staffed by a multi-disciplinary team specializing in headache diagnosis and treatment. It's one of fewer than ten headache centers in the U.S.

The MHNI headache program starts with a two-hour visit that includes a neurological examination, headache assessment, and general medical survey, followed by a conference between Saper, the patient, and the nurse, at which the headache problem and treatment alternatives are discussed.

Half-hour return visits are scheduled, in the case of an average patient, monthly at first and less frequently after the headache condition is under control. During these visits the effects of medication are monitored, various tests may be performed to warn against adverse effects on the body, and treatment regimens are modified.

Saper's headache center takes headaches seriously, and in turn, Saper warns prospective patients, "You've got to take *feeling better* seriously. You can't expect a simple answer. We tailor-make a program for each person once we understand his or her headache, needs, and the role pain plays in his or her life."

His patients have to work hard to help develop their individual treatment programs. They are asked to maintain a diary of their headaches and the circumstances in which they occur, and to note what they eat and drink.

"If a person has daily headaches," Saper told us, "we try to prevent them. If a patient is capable of motivation and helping him or herself—that's a judgment I have to make—then we develop a program to prevent headaches. In addition to using medications, a prevention program may include relaxation therapy, and stress control, biofeedback, and behavior modification.

"We aren't treating headaches alone; we're treating human beings who have headaches. For chronic headache sufferers, the pain and the medication they take for pain has become part of their personality. To take away the pain a team approach is needed."

The headache center team consists of Saper, who diagnoses, prescribes drugs, and supervises each patient's treatment; clinical psychologist Michael Barnat, who counsels with individuals and families; Alvin Lake, also a clinical psychologist, who works with biofeedback and self-regulation; and Margie Van Meter, a clinical nursing specialist in neurology who also heads a team of nurses at the institute. This January, when the center moves into new offices at 3120 Professional Drive off Huron Parkway near Washtenaw, the range of services will be augmented by dentist Harold Langberg, whose offices are in the same building.

In addition to devising a total treatment system for headache patients, Joel Saper has also come up with a fresh approach to the patient's role as a consumer of health services. The institute's informative leaflets explain to prospective patients the type of treatment, the staff's professional backgrounds, what the treatment will cost, how fees are determined, and how emergency situations can best be handled.

You're likely to hear more about headaches and Joel Saper in the coming months. His book, *Freedom from Headaches: A Personal Guide to Understanding Head, Neck and Face Pain* (co-authored with Dr. Kenneth R. Magee) is being published by Simon & Schuster in January. It will sell for around $8 or $9, and it covers topics like what kinds of headaches there are, what's in common pain relievers, how doctors can treat pain, and how to find a doctor to treat your headache. ●

Some possible causes of chronic headaches

Alcohol

Dental problems

Drugs

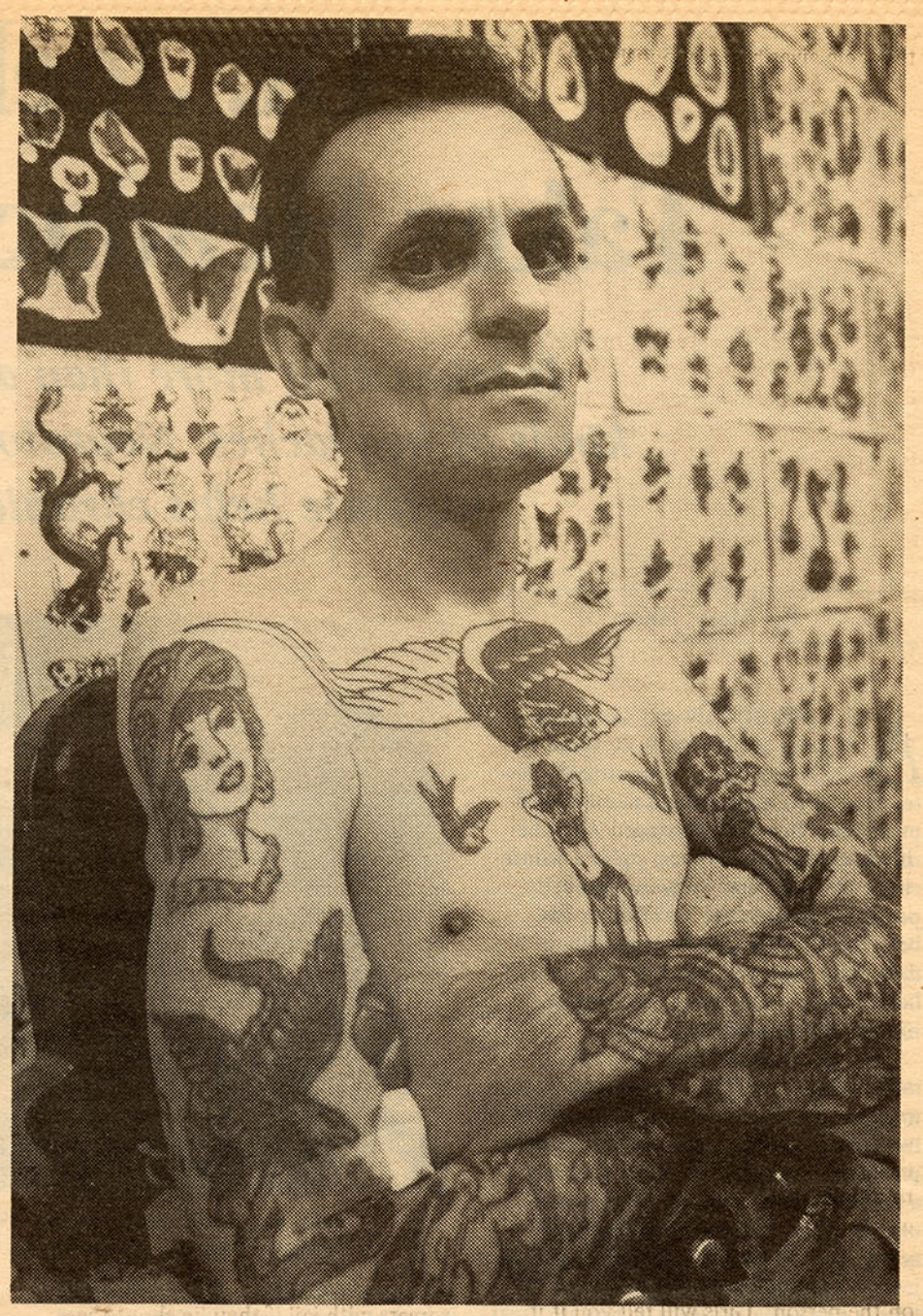
Foods,

especially cured meats containing nitrites

Tension

Ann Arbor Tattoo, 805 North Main at Summit

Photos by Peter Yates



"Painless John" (John Ardner, Jr.), proprietor of Ann Arbor Tattoo

Ann Arbor Tattoo

Not for the fickle or faint of heart.

By Annette Churchill

THE TATTOO PARLOR at 805 N. Main has excited an uneasy curiosity in Ann Arborites ever since it opened for business over three years ago. Painted brightly on the outside with widely spaced, enlarged tattoo patterns in sharp colors all over it, the small box of a building looks innocent enough to be a toy store.

Body decoration made by inserting pigments into punctures in the skin originated with the Maori people of New Zealand. The practice spread rapidly throughout the Polynesian world, Japan, and the mainland Far East once trade was established. Sailors, first in oriental ports and then in ports all over the world, acquired tattoos, perhaps as souvenirs. But to most people who have them, tattoos are clearly more than souvenirs. Tattoo parlors pop up wherever the population grows big enough to support them. The Ann Arbor-Ypsilanti Yellow Pages list four at present, one in Ypsilanti and three nearer Detroit. And now Ann Arbor has one of its own—unlisted, unadvertised.

Ann Arbor Tattoo is open for business during limited hours on Friday, Saturday, and Sunday and by appointment. The parlor has two unlisted phone numbers. They are posted, along with the hours, on the side door. You have to park across the way on Depot and walk back to the shop through heavy Main Street traffic to read the sign. These small difficulties in making a connection with the tattoo parlor discourage the casually curious and drunks who may get a sudden bright idea.

In contrast to its sunny face, the inside of the tattoo shop is as lurid as one's wildest fantasy of a tattoo parlor. In the nine- by fifteen-foot room, white fluorescent light pours down from overhead onto a scene with all the ambiance of the service area in a disorderly garage. The light is absorbed into the shabby gray and brown furnishings, and it bleaches out the flesh tones of the people present. Three of these people run the place. They are John Ardner, Jr. (Painless John), his wife Hazel, and Bob Williams (The Hawk).

There are two stations for tattooing. Each includes cabinets with supplies and plug-ins for the electric apparatus used in the process. Crowding the room still more are a desk, an illuminated glass-topped table, and nine stools and chairs of different heights and varying degrees of shabbiness. On the back wall there is a shelf filled with a row of plastic bottles containing thick, colored fluids. They look like shampoo bottles full of poster paints. Back in a corner, looking incongruously clinical, is a small sterilizer for the needles.

Under a sign saying CASH—NO CREDIT, NO CHECKS, John Ardner is seated at a glass-topped table lit from below. His forearms are completely covered with very dark tattoos. The light shining up from

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the table gives him a ghoulish look as he goes about transferring a pattern for a tattoo from a piece of transluscent paper to a piece of heavy clear plastic. Into the plastic he incises the four- by five-inch design, taking suggestions from the young man whose upper arm it will soon grace. It features a skull and crossbones emblazoned with the name of a Texas bike club. The young man is handsome and totally expressionless. Unnaturally brilliant dark eyes stare out from the good-looking face. He seems about nineteen years old.

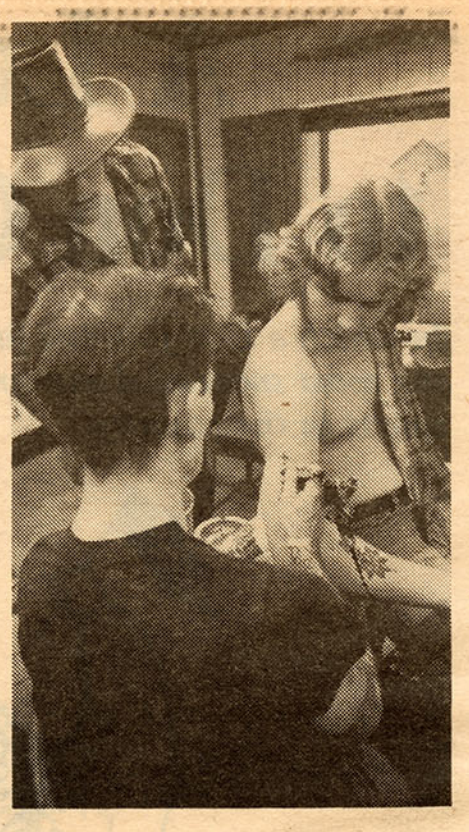
The "Hawk" tells me he learned tattooing from John. "We get our colors from tattoo supply companies in Chicago and New York," he explains. He holds upa Baggie full of day-glow peach-colored powder for my inspection. "We mix the colors with Listerine. That's an antiseptic, you know." Noting my startled expression, he seeks to reassure me. "We don't have any trouble with infections. Here, smell," he persists as he waves a bottle of thick chartreuse fluid under my nose.

Bob washes his customer's upper arm with a surgical soap, the name of which he can't quite remember, and after drying the area with paper towels, he rubs Vaseline into it. John, meanwhile, has dusted the plastic with black pigment which remains in the incised design when the excess powder is shaken off. He hands it to Bob who slaps it face down against the young man's upper arm. The pigment sticks to the Vaseline when he removes the plastic. "We do the outline first. Then we fill in the colors," he tells me. Turning to his customer he says, "Now, I want you to tell me if this hurts too much. I don't want for us to have to pick you up off the floor if you pass out."

I ask how much it hurts. "It depends on the person. Girls will tell you if it hurts a lot. But guys have that macho thing and if they're the kind that have a low threshold of pain, sometimes they won't tell you and over they go! If there's two customers standing there and one is a girl and one is a guy, I'll take the girl every time."

John is now tattooing a griffin-like creature onto the forearm of young man who giggles intermittently. I ask him where he learned to tattoo. "I studied with other artists," he replies. I ask if skin quality or color make a difference in the result. "The colors come through brighter on light-skinned people. And they don't show through as well on thick-skinned people." Do black people get tattooed? "We do colored people," Bob answers from across the room. "The designs don't show up as good, but *they* can tell. Boy—you miss a line, they let you know!"

Tattoos are permanent. They may fade a little from exposure to sunlight, but not much. However, John tells me they can be removed. "Just go up to the hospital and they'll deaden the area with novocaine and grind it off by dermabrasion."



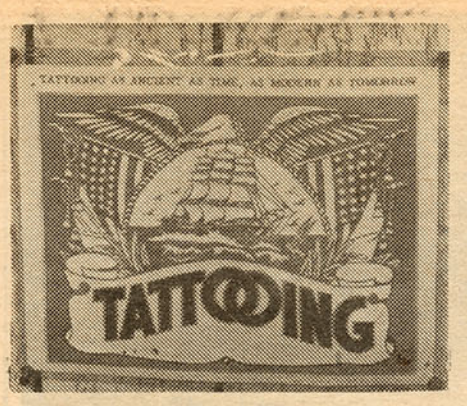
"Don't use home remedies," Hazel chimes in. "You'll hear all kinds of home recipes with queer things in 'em like goat's milk. You have to prick it in or grind it in and, Lord, you can get in an awful mess. Home recipes for getting rid of 'em are a no-no."

Hazel processes incoming customers. They must fill out and sign forms stating that they are at least eighteen years old, have no venereal disease, have not had hepatitis in the last two years, and are not diabetic. They also must swear they are not under the influence of alcohol or any drug. A sign on the wall threatens customers with jail if they lie about these things.

Twenty dollars will buy a customer a one-inch-square rose. A nine-by-seven-inch eagle tattoo with elaborate decorations sells for $250.

The needle apparatus is pistol-shaped, with a narrow muzzle. In the tip are two needles. Behind them are two small magnetos. When the device is plugged in and hand pressure on the grip closes the circuit, the needles vibrate in and out thousands of times a minute. The instrument is not loaded, like a hypodermic syringe. The needles simply punch the thick pigment mixture into the skin.

The giggler and the starer seem pretty relaxed as their tattoos progress. I try to figure out if they are covering up their feelings. I decide they must be. They have been under the needles for about half an hour now. The needles make a *zzt, zzzt, zzzzzzzzzzzt* sound. I ask how the tattoos will feel tomorrow. "They'll probably swell up and be sore," John says. "Kind of hot feeling. Like a great big bee sting. Sometimes they scab over for a few days." *Zzzzzzzzzzzzzzt, zzzzt.*



I ask Hazel who their customers tend to be. "We have men and women from all walks of life," she replies in a philosophical tone. "Look at the wall behind you. We got designs for all kinds of people." The fifteen-foot wall is covered with them. Some are nautical, Popeye types. There is a large one of a clipper ship under full sail with the legend "Homeward Bound" underneath. There are patriotic designs like the one with USMC at the top and a skull over the hilt of a sword, the whole thing surrounded by a banner with "Death Before Dishonor" written on it. There are hearts with a place to write a name or the noncommital "True Love," lots of flowers of all sizes, and fruits like two cherries swinging bell-like from their joined stems.

There are also many "tough" motifs like spiders, dragons, skulls and cobras—all coiled, erect, and ready to strike. "Bikers like mean designs," Hazel has noticed. "But about half our customers are women. They decorate their bodies mostly with little flowers or butterflies—something pretty like that. They hear about tattoos from their friends. Men decorate their bodies, too. Here, let me show you."

Hazel brings me a thick album of color photos of actual tattoos they have done for customers. About half of the pictures are of women and half are of men. Apparently there isn't a place on the human body that hasn't been thought by someone to be the perfect, fetching place for a tattoo. To a newcomer to the subject, these hitherto unimagined attempts to enhance sexual allure are a surprise. The fact that customers have been so proud of the effect that they would allow themselves to be photographed in the nude is astounding. I look around in vain for a dressing room, or even a folding screen. "Don't some customers want more privacy than you can give them here?" I ask. "We pull the curtains facing the sidewalk for those," Hazel explains. "And we drape sheets around the client. If a customer insists, we kick everybody out and lock the door." *Zzzzzzzzt, zzzt, zzt.*

The giggler thinks I am a customer. "Where you gonna put your tattoo?" he leers. "Where you gonna put it, huh? Tell me where." The tension and joylessness of the scene are getting to me. I stand up to go. Someone calls out "Merry Christmas" as I close the door.

Back home I call a plastic surgeon. I tell him they report no trouble with infection at the tattoo parlor. "They have no peer review, either," he observes. I ask him if tattoos can be removed. Many can be removed by dermabrasion, he tells me. Different techniques are used depending on the depth of the tattoo. Very deep ones may require skin grafts.

"But I would say, if you're worried about whether tattoos can be removed, you better not get one." ●

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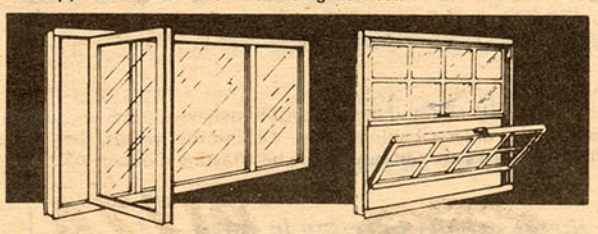

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A Letter to Don Canham

In which a U-M football fan offers helpful advice to the most successful entrepreneur of intercollegiate sports in the country.

Dear Mr. Canham:

I have been absolutely in awe of your genius in high finance and your ability to innovate ways of making money for the U-M's athletic department. Your outstanding success in seating 104,000 people in the football stadium, which, as I remember, only seated 100,000 at one time, is perhaps most memorable. Did you paint the seat numbers closer together? Sheer genius.

I have come up with an idea on how we can get more people in the stadium. It goes like this: My husband and I are in a row with all *fat* people, including me. In our row, we're cozily packed like "a bunch of sardines." An important plus for our "fat row" is that when the temperature is bitter cold, we're all very comfortable because there is no room for the cold to penetrate. However, we do have some problems in the "fat row." If we stand up, we're dead ducks. No seat! If we gently but firmly persevere, sometimes we can worm our way down again. In fact, we've all become rather adept at this maneuver. If we can get one side of our hip in between the chubbies on either side, then it is a simple matter of wiggling our way down to the seat. It usually only takes five or ten minutes. The real casualties in the "fat row" are the poor people on either end of the row. They start out with almost a whole seat. By half time, they're down to about one quarter of a seat.

But in the rows of all skinny people, I'm certain that, in spite of lack of protection from the cold, these people should have not only ample space, but probably room to spare. Mr. Canham, do you realize that there may be many, many inches of wasted space in the "skinny rows?"

I had to discard my first brainstorm for seating more people in the stadium. It was to sell tickets to skinny people only, which would be discriminatory, and chubby me would be a casualty.

My new plan is to sell tickets by weight. Upon applying for football tickets, fans would state their height and weight. Then the people in the ticket office could dispense tickets in such a way that we'd have rows of "fat-skinny-fat-skinny," eliminating those wasteful "skinny rows."

I have not figured this out mathematically, but I'll bet you could repaint the seat numbers and lessen the space needed by an average of three or four inches a seat, thereby accommodating at least another 4,000 people. Think of the extra money you'd make!

Very truly yours,

Anne Barnes

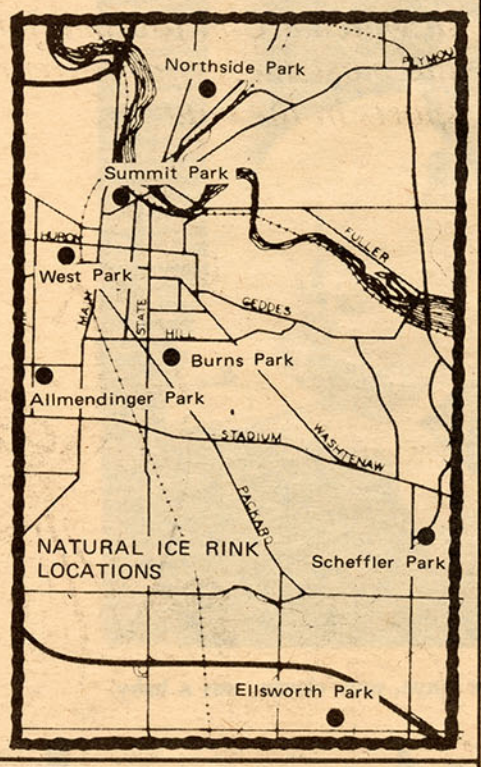
P.S. My husband just told me you have your own solution to the problem. He said, "Don Canham is raising the price of tickets from $8 to $10 next year." Well done, Mr. Canham. ●

Leisure Notes

Natural-ice rinks.

At the Ann Arbor Parks and Recreation Department, they're getting ready to prepare natural-ice rinks at seven locations in city parks. Park Dept. workers wait until they get a promising weather forecast for a prolonged cold spell. Then the park crews work 24 hours a day to lay a thick layer of ice on each rink. Once the rinks are built, a night crew will scrape the ice each evening to remove flaked ice that has been skated off during the day, and then they will put down more water to build the ice up again.

Heated shelters will be open evenings and weekends at all locations except for Ellsworth Park. The rinks will be maintained as long as the weather stays cold enough. Ann Arbor has averaged 20 to 25 days of good natural-ice skating in recent years, but the last two seasons have been much longer. ●



International events.

This month the U-M International Center is sponsoring several programs of interest to the community at large.

Foreign language lessons for children from 6 to 12 will be given by native speakers of French, German, Portuguese, and Spanish. Weekly conversation classes feature songs, games, and a light approach in general, according to International Center Program Director Ellen Kolovos, who trains foreign students to teach the classes. Ten classes cost $15; they begin the week of January 8. Register at the International Center, 603 E. Madison (in the south wing of the Michigan Union). Phone: 764-9310.

An *Armenian Night*, a special evening of music, dancing, and refreshments from Armenia, will be held by members of the Armenian Club to share their Armenian culture with the general public. Time: Friday, January 26, starting at 9:30 p.m. Place: the University Club in the Michigan Union. No admission charge.

A series of Wednesday noon-time programs on *low-cost summer travel to Europe* starts January 31 in the International Center recreation room. Each week a different resource person will talk about some aspect of budget travel. Hot sandwiches are available for 50¢. For more information, call the International Center, 764-9310. ●

Winter nature walks.

A free series of winter nature walks will be held in January by the Washtenaw County Parks and Recreation Commission. Staff naturalists will lead the two-hour walks.

General Nature Walk, Jan. 6, 1:00 p.m. in Nichols Arboretum. (Walk begins at parking lot by Huron River.)

Winter Plant Identification, Jan. 7, 1:00 p.m., U-M Botanical Gardens on Dixboro Road.

Urban Woodlots, Jan. 13, 1:00 p.m., Park Washtenaw (Medford at Manchester in Ann Arbor).

Animals in Winter, Jan. 14, 1:00 p.m., Park Lyndon on North Territorial one mile east of M-52. (Walk starts at southeasternmost parking lot.)

Chickaree, or Red Squirrel (*Sciurus hudsonius*).

Birds in Winter, Jan. 20, 10:00 a.m., Park Lyndon (see above).

Woods and Wood Uses, Jan. 21, 1:00 p.m., U-M Botanical Gardens (see above).

Participants are asked to register ahead of time by calling 994-2575, and reminded to dress warmly. ●

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Peter Yates

Linda and Dave Siglin have run The Ark for ten years, ever since their daughter Anya, now eleven, was a baby.

The Ark: always esteemed, always in debt

THE ARK, at 1421 Hill Street near Washtenaw, is a special place that's hard to describe. It's a coffee house that started in the 1960's, though manager Dave Siglin doesn't like the image "coffee-house" conjures up today. He prefers to call it "a place where ethnic folk music can be appreciated."

Whatever it is, The Ark has long been a major stop on the national folk music circuit, with a reputation so prestigious that pop-folk stars like John Prine and Dave Bromberg come back to play circuit, with a reputation so prestigious and an atmosphere so pleasant that pop-folk stars like John Prine and Dave Bromberg come back to play the Ark long after they've made it big. Well-known songwriter-performers like Kate and Anna McGarrigle ("Heart like a Wheel") and Steve Goodman ("The City of New Orleans") started out playing at The Ark.

But The Ark isn't a small-time showcase for up-and-coming stars. Most folk performers who play there never expect to draw big crowds, largely because there isn't much of a market today for real ethnic folk music, or even for contemporary interpretations of traditional music, whereas twenty years ago The Kingston Trio and The New Christy Minstrels had Top 40 traditional hits and Joan Baez and Pete Seeger recorded genuine folk songs that became widely popular. Since Bob Dylan and the cult of the musician-songwriter, however, Siglin believes popular taste and the record industry are more geared toward buying and promoting pop musicians who write their own material.

Folk performers generally lack reputations based on record albums, and they have to build up local followings (based on word of mouth) in the places they play. Michael Cooney, for instance, a cunning encyclopaedist of folk songs, who has long been popular with audiences at The Ark, has made a grand total of two record albums in thirteen years. He makes his living being a performer first and foremost, not a recording artist who goes on tour to promote his records.

In an intimate setting like The Ark's, performing styles are completely different from large halls seating thousands. Performers play in what was once the back parlor of a large turn-of-the-century house. The immediate audience sits on cushions a few feet from the performers, and enlarged openings enable people on chairs in adjoining rooms to see the performers through enlarged doorways. The small scale, Siglin explained, means "the performer can move more quickly. He doesn't have to be bigger than life and pull the audience behind him. The audience can stay right with him. It's more like telling stories around a campfire than playing a big hall."

Each Wednesday night at The Ark there's a hootenany (a sing-along with amateurs and local musicians); admission is a dollar. Thursdays are reserved for local talent ($2.50 admission) and weekends are for touring performers ($3.50 to $5.00, depending on the size and fees of each act).

Between sets at The Ark performers mix with the audience, regulars get to know one another, and Dave and Linda Siglin become the center of what is like a large extended family. Once the price of admission is paid, refreshments (coffee, tea, and popcorn) are free– so it's more like being a guest in someone's home than being at a nightclub. Some people come back during the day to discuss problems with Dave and Linda; such informal counseling is another part of their job.

Performers find The Ark's relaxed home-like atmosphere and the appreciative audience of devoted regulars a refreshing change from the motel accommodations, efficient but impersonal producers, and faceless crowds they usually encounter on tour. After weeks of restaurants, a home-cooked meal upstairs where the Siglins live with their 11-year-old daughter Anya is a treat. "If the Siglins didn't have excellent rapport with the musicians, they wouldn't keep coming back," a long-time Ark regular told us.

Presbyterian Church gives The Ark the use of its house without charge; it and four other churches contribute an additional $2000.

In the past five years Dave Siglin has devoted more and more time to fund-raising and writing grant proposals. But few funding sources will repeat grants more than one or two years. Siglin thinks that local funding is the only long-term answer. "We've got to connect in the city with foundations or businesses that want tax write-offs on cultural

If the non-commercial quality, the friendly ambiance, and the prices sound too good to be true, they almost are. The Ark, like many non-profit cultural institutions, is budgeted to lose money– $12,000 a year, which must be made up through donations, grants, and benefits. The Ark brings in about $20,000 a year in admissions. Performers are guaranteed only about $400 for a two-night engagement, The Ark gets the next $350, and the performer gets the rest. The First

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Lithography	Thurs. Morn.	10:00 - 12:00 a.m.	Starts Jan. 18
Lithography	Thurs. Eve.	6:30 - 9:30 p.m.	Starts Jan. 18

New Sections will be opened on request. Register during first class or pre-register by mail. Day classes $35, Evening classes $40 plus $10 materials fee or students may supply own materials. All classes limited to 6 students. Instructor, Loretta C. Hubley, M.A. in Printmaking. 1-699-4236.

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Al Blixt

Michael Cooney at The Ark.

events," he believes.

Some clubs in The Ark's situation ease the financial bind by accepting sizeable sums from record companies to promote their artists' performances and thus develop audiences and markets for their records. But that would compromise The Ark's standards and push it too much to the pop side of folk music. Siglin doesn't like the star system, anyway. "We want to inspire a general trust in the quality of all our performers," he says. When people come no matter who is playing—that's the ultimate compliment."

Though the annual Ann Arbor Folk Festival benefit at Power Center raises a few thousand dollars, The Ark's financial survival remains an uphill struggle, according to Siglin. Its number one problem, in terms of economics, is not being able to serve beer or wine, which keeps away many people. There's a much larger potential non-college audience for The Ark in Ann Arbor, Siglin feels, but *The Ann Arbor News* makes it hard to reach because Ark performances are seldom reviewed on its pages.

"I believe we've got to solve the finances this year," Siglin worries. "Why? Because I'm 36 years old, that's why, and we can't be living on $7,200 a year like we are now when I'm 42 and too old to do anything else.

"We took over The Ark ten years ago and figured we'd run it for a year. We found we *loved* it. The people here are wonderful, and we have a personal relationship with every act that comes to The Ark.

"A few years ago, when we really hit the financial crunch, Linda and I made a pact that we wouldn't leave til The Ark was on its feet. Now we can't say that."●

Folk stars turn out for Ark benefit.

At the Second Ann Arbor Folk Festival on Saturday, January 6, a variety of folk artists who have all performed at The Ark will appear. Their fees will be donated to benefit The Ark. Two different shows of five acts each take place at 2:00 p.m. and 7:30 p.m. Tickets, $6 per show or $10 for both shows, may be purchased at the Michigan Union Box Office (Mon.-Fri.), at Schoolkids Records, Herb David Guitar Studio, and at the door before each performance, too. Who performs at what show has not been finally determined.

Performers include:

David Bromberg (both shows): a big name and "a brilliant entertainer. . . a product of blues, country, jazz, folk and classical music. . . part of everything contermporarily musical," according to New York Times jazz critic John S. Wilson.

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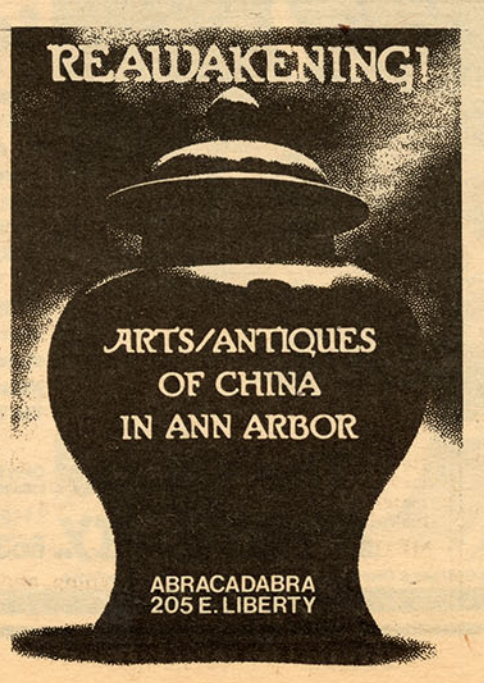

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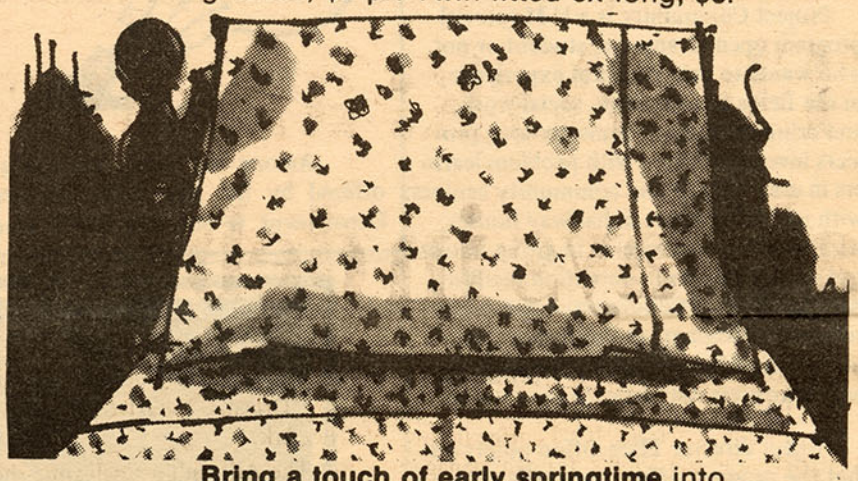

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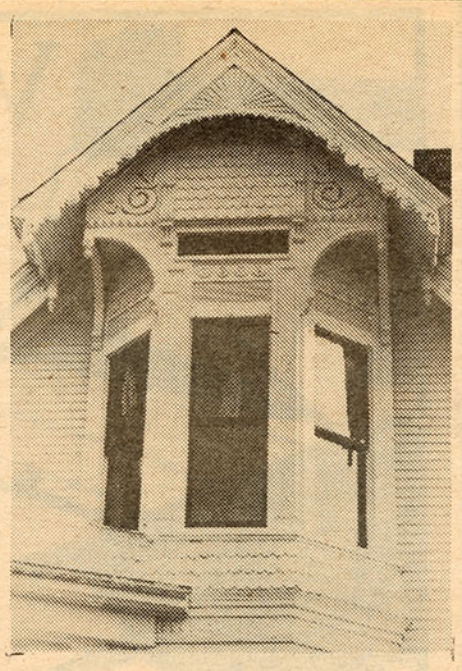
Jacobson's

Test of the Town

By Bob Breck

If you can identify the location of this Queen Anne gable with the fancy sawn decorations, you have a chance to win a record album from the Liberty Music Shop, 417 E. Liberty. Mail your answer (including your name and address) to Ann Arbor Observer, 608 Wolverine Building, Ann Arbor, Michigan 48104. Deadline: January 10. No hand-delivered letters, please. We will draw two of the correct answers by lot as the winners.



Last month's Test of the Town was readily recognized as the Armory at 223 East Ann. Betsy Perkins and Mr. and Mrs. Harry C. Winter identified it correctly and won records of their choice from Liberty Music.

Cross-country ski lessons and guidebook.

Cross-country skiing has become a very popular sport during the long Michigan winter because it can be done near home, without tow lifts, tickets and crowds. To make it easier for anyone to try the sport, the Washtenaw County Parks and Recreation Commission is sponsoring its sixth annual cross-country ski clinics during January and February, and it has just published a Washtenaw County Cross-Country Ski Directory, called *Ski in Your Own Backyard—All 720 Square Miles of It.*

Twelve locations in Ann Arbor are described in the directory, and there are also sections on Dexter, Manchester, Chelsea, Ypsilanti and Saline. Extensive trails several miles in length are in the Pinckney and Waterloo Recreation Areas. A waxing guide and listing of local equipment sources is also included in the 12-page booklet which can be picked up free of charge at the Ann Arbor Public Library, County Building, or the County Parks and Rec Office at 4133 Washtenaw.

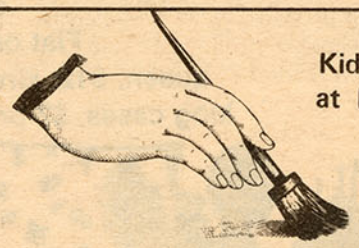
Space is still available for some sessions of the county-sponsored cross-country ski clinic. For $3.00 participants can borrow equipment and have a 1½-hour beginner's lesson—a very inexpensive introduction to the sport. The clinics are held at 6:30 and 8:30 each Tuesday and Wednesday evening in January and February, snow permitting, at the Fuller Recreation Area near Island Park or at Ypsilanti's West Middle School. Advance registration is required; registration forms are available at the County Building, City Hall, Ann Arbor Public Library, and the Parks & Rec office at 4133 Washtenaw, Ann Arbor 48107. Call 994-2575 for information about what sessions are filled.

Volunteer opportunities at Project Community.

Project Community is a U-M tutorial program open to anyone, student or not, who wants to gain practical experience in the fields of education, social work, and criminal justice. Semester-long projects involve working with problem learners in area schools and community centers; with mental patients in halfway houses; with troubled adolescents in group homes; and with prisoners in detention facilities. Another Project Community program developed by students in the Business Administration School trains volunteers to help taxpayers with income tax returns.

Project director Ellen Offen points out that the program offers an excellent opportunity for exploring career possibilities in real-life situations. The program, now in its eighteenth year, was devised to give students an experiential counterbalance to their more theoretical studies.

A booklet describing Project Community and the specific programs included in its three major program areas (the Innovative Tutorial Experience, the Inmate Project, and the Income Tax Assistance Project) is available at the Project Community Office, 2204 Michigan Union. Interviews for the second semester program take place from January 8 through 19. Call 763-3548 for an appointment.



Kids and adults can draw and paint at Museum of Art

Among the many art classes offered by the Ann Arbor Recreation Department is one that takes place each Saturday morning at The University of Michigan Museum of Art. The current and permanent museum exhibits become the take-off points for class members' own artistic explorations in different media and themes. A recent exhibit of Japanese painting inspired some free exercises with fluid painting styles, teacher Tracy Gallup told us, and expressionist works in the museum collection led to thinking about art and emotions. For further information call the Ann Arbor Recreation Department at 994-2326. Classes start January 23; one class is for 4th through 6th grade, another for junior high through adults.

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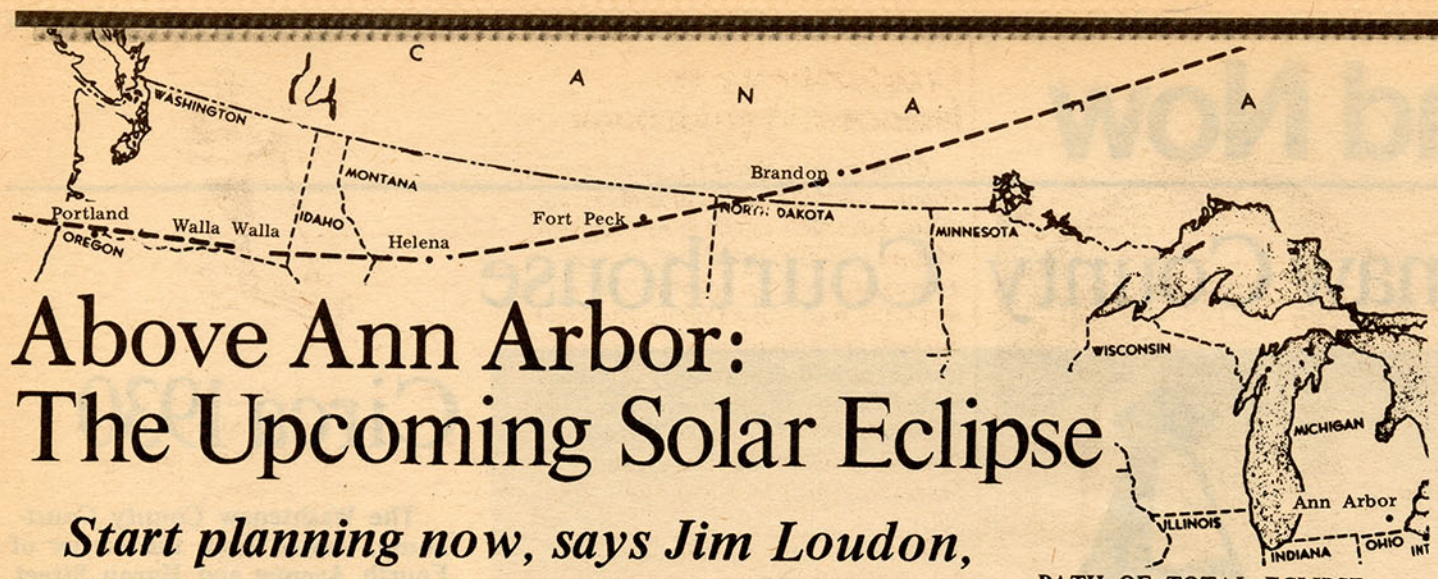

PATH OF TOTAL ECLIPSE on February 26. Ann Arbor will have a partial eclipse.

Above Ann Arbor: The Upcoming Solar Eclipse

Start planning now, says Jim Loudon, if you want to see a spectacular event.

A total eclipse of the Sun is one of the most magnificent sights Nature has to offer– if you know where to see it and how to do so safely. The last one in this century visible from the contiguous United States or Canada will occur February 26. You'll have to travel if you want to see it; no such eclipse will be visible from Ann Arbor for nearly 500 years. Best place to go from Michigan is probably Brandon, Manitoba.

By Jim Loudon

A total Solar eclipse occurs when the Moon, traveling along its orbit of the Earth at 2000 miles an hour, passes between the Sun and an observer on Earth. The Moon hides the photosphere (the bright, light-emitting object that we see every day and ordinarily think of as being "the Sun") and the beautiful but million-times-fainter corona (the tenuous outer atmosphere of the Sun) becomes visible in silhouette around the Moon.

The beauty of an eclipse is partly the pearly, ghostly corona and partly the magnificent colors that appear throughout the sky and landscape. Photographs and TV coverage cannot possibly do justice to the spectacle; it's literally something for which you have to be there. (That's partly because no camera can take in, with a single exposure, the enormous range of brightnesses that exists in the corona, and partly because of the 360 degree nature of the color show.)

You'll see the eclipse as total (which is the kind that's spectacular) only if you're within the small region, averaging 177 miles wide, from which the Moon is *exactly* between you and the Sun at a particular moment. An observer outside that region sees the Moon at a slightly different angle; if it hides the Sun at all, it only partially does. That is a partial eclipse, infinitely less interesting; the Sun has the shape of a cookie with a bite out of it–and it is dangerous to look at besides . As the Moon orbits and the Earth turns, the region of totality moves along the ground at an average speed of 3077 miles an hour, so that it traces out a narrow band, 4611 miles long, across the Earth–the *eclipse path*, which is the entire region from which, at one time or another, totality is visible. It covers only 1/240 of Earth's surface area. (Numbers in this paragraph are correct for this eclipse, but are reasonably typical of others).

Duration of totality is short, less than three minutes for this eclipse even at the best place. Duration is zero at the edges of the eclipse path, a maximum at its center, so you want to be near the centerline of the path (within fifty miles of it for this eclipse). You can trace it on a map by noting it passes north of Portland, Oregon, then near Walla Walla, Washington, Helena, Montana, Fort Peck Lake, Montana, Carnduff, Saskatchewan, and Brandon, Manitoba.

From Michigan, Brandon is probably the best choice. Located 140 miles west of Winnipeg, this city is near the places where totality is longest and the Sun is highest in the sky (important because it improves your chances of seeing totality in case there are broken clouds) and also the region where the probability of clear weather, a real problem with this eclipse, is highest (though still under 50%).

Remember, though, it's very cold up there in February; bring clothes suitable for skiing or snowmobiling, and if you drive, have your car winterized by someone familiar with subarctic conditions (e.g. you'll need very thin oil or it won't start). Carry emergency food and water and a large candle (which can produce a surprising amount of warmth in a closed car). And be sure you have a place to stay–by now, motel accommodations are going to be hard to find!

Totality is preceded by an ever-increasing partial eclipse and followed by an ever-decreasing one, and of course if you stay in Ann Arbor, partial eclipse is all you will see. *Any partial phase is dangerous to look at;* even 1% of the photosphere can blind you for life. The lens of the eye acts as a burning glass and burns a hole into the retina *with no feeling of pain to warn you* (the retina has no pain nerves). You may have looked at the Sun and got away with it (though it's never really safe), but during partial eclipse it's more dangerous; the light is reduced enough to turn off certain safety mechanisms in your eye, but not enough to be incapable of damage. *No commonly available filter is safe*, including smoked glass, many welders' goggles, crossed Polaroids, and photographic neutral-density filters; they all either reduce the light insufficiently or let through ultraviolet or infrared (which are focused and can blind you even though you can't see them).

You *can* safely follow partial eclipse, though, by just letting the Sun shine through a hole 1/16 inch in size or so (punched in anything handy) onto any white surface. A pinhole, believe it or not, acts as a lens and forms an actual image of the Sun (it's always round, or during partial eclipse crescent-shaped, no matter what the shape of the pinhole). Next Summer, look at the spots of light within a tree shadow, where the Sun shines through the little spaces between the leaves. They're all round–actual images of the Sun, in the best of which you can even see Sunspots!

Don't let my warnings about the dangers of *partial* eclipse scare you away from looking at the *total* phase, which is perfectly safe for the naked eye or any optical instruments. Be sure to look away, though, the instant you see "Baily's beads," brilliant starlike spots of light where photosphere is beginning to shine through the deepest valleys at the edge of the Moon. They signal that totality is over.

Just before and after totality, instead of looking at the Sun, look at the ground for shadow bands–rippling bands of light and dark, looking rather like the shadow of smoke except they're all parallel, which are distorted images of the thin photospheric crescent formed by blobs of air acting as imperfect lenses. They add to the eeriness of the dramatic darkening and incredible colors that occur in the last minutes before totality, and they may be especially spectacular at this eclipse, because with snow on the ground you'll see them from horizon to horizon. ●

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Then and Now

The Washtenaw County Courthouse

Mel Ivory
Michigan Historical Collections

Circa 1930

The Washtenaw County Courthouse, viewed from the corner of Fourth Avenue and Huron Street. This building, completed in 1878, had all the features of courthouse architecture that flourished especially in the Midwest in the late 19th century. It was prominent, located at the center of town. It had a symmetrical plan with four faces and impressive flights of steps leading to each entrance. It furnished ample places for idlers to congregate and watch the world go by, and a lawn for speeches and parade reviews. And it was ornamented with an impressive tower with a clock that chimed the hours and statues of the allegorical figure of Justice, blindfolded and with scales.

The city of Ann Arbor pushed for the construction of the courthouse, supplying the first $20,000 of the $83,000 required for its construction. Ann Arborites were ashamed of the puny size and dilapidated condition of the old wooden frame courthouse on the northeast side of the square, but county taxpayers had long postponed a new building, fearing increased taxation. In 1876, however, a fire in the sheriff's office dramatized the need to protect county records in a new and 'fireproof' building. As a result, the walls were made of solid brick 2 ½ feet thick. G. W. Bunting of Indianapolis designed the building.

Peter Yates

1978

The same view today shows the south facade of the Washtenaw County Building, designed by Ypsilanti architect Z. T. Gerganoff and completed in 1955. The structure was erected on the lawn of the old courthouse, which stood in the center part of the present-day parking lot behind the County Building. The old courthouse remained in use until its new replacement was completed. Historian Wystan Stevens, the source of our historical information on the old courthouse, wonders what happened to the clock and the figures of Justice.

The old Allenel Hotel at Huron and Fourth survived the courthouse by some ten years before giving way to the Sheraton Motor Inn, now known as the Ann Arbor Inn.

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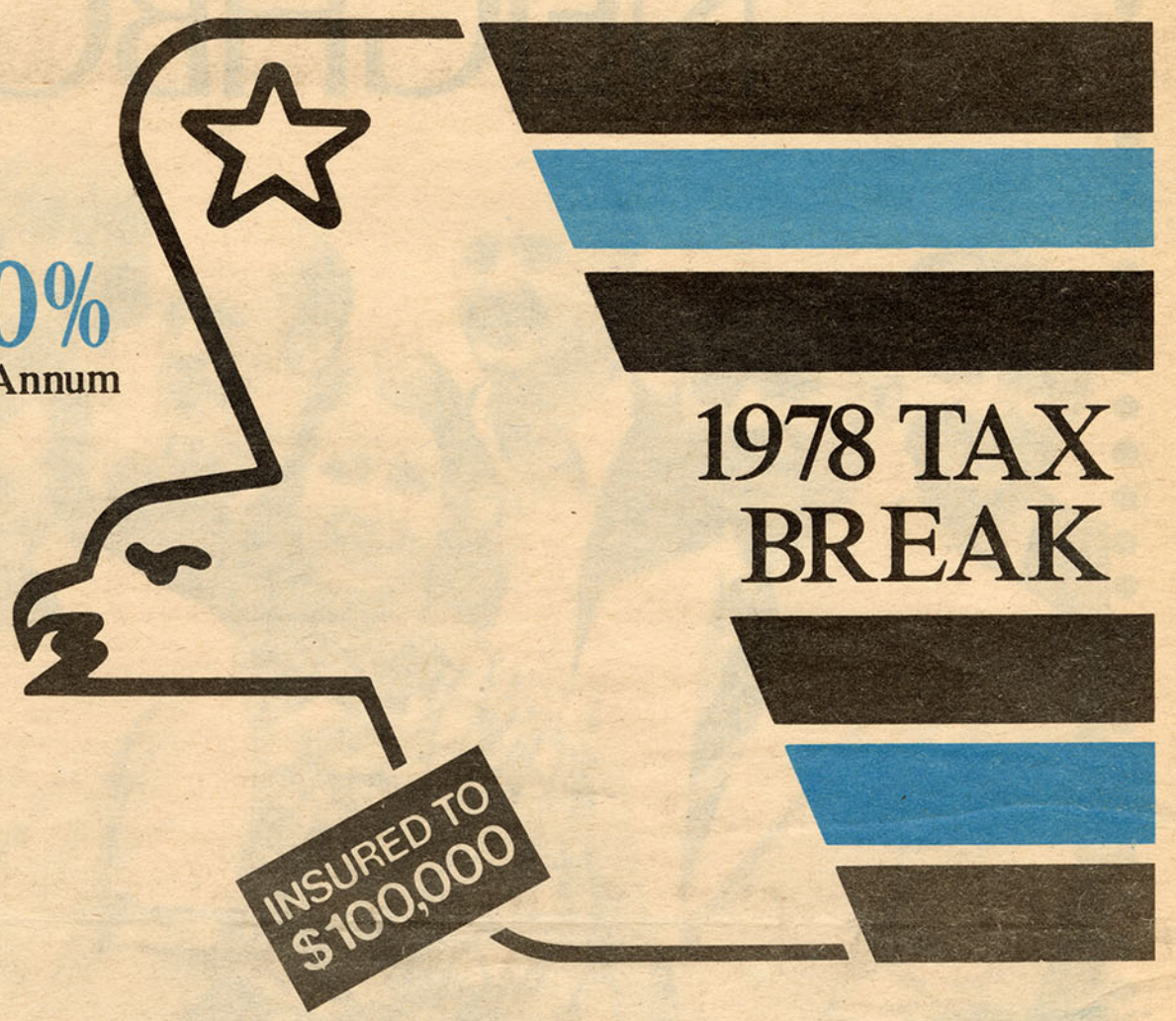

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